

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3504.

SATURDAY, DECEMBER 22, 1894.

PRICE
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GOLDEN WEDDING.—Mr. JAMES FAWN, the Bristol Bookseller, is celebrating the Fiftieth Anniversary of his Wedding Day with his Wife and numerous Family at Royal Promenade, Clifton.

CHRISTMAS LECTURES.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, Piccadilly, W.

Professor J. A. PLEMMING, M.A., D.Sc., will on THURSDAY NEXT (December 27), at 3 o'clock, begin a Course of SIX LECTURES (open to a Juvenile Auditorium) on "The Work of an Electric Current." Subscription (for Non-Members) to this Course, One Guinea (Children under Sixteen, Half-a-Guinea); to all the Courses in the Season, Two Guineas. Tickets may now be obtained at the Institution.

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4, Stanley-crescent, Holyhead,
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Poona, November 15, 1894.

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SATURDAY, DECEMBER 22, 1894.

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LITERATURE

Studies in Prose and Poetry. By Algernon Charles Swinburne. (Chatto & Windus.)

THE remarkable fact that the greatest master of metres among the Victorian poets has produced a mass of prose as voluminous and, in its way, almost as brilliant as his poetry lends an especial piquancy to the question, Does or does not a poet weaken his artistic power by writing in prose? Also it lends especial importance to the other question, Does or does not a writer of prose suffer from having written largely in verse? As regards the quality of the prose that Mr. Swinburne has written, no one will deny that every sentence glitters with life. Indeed, its faults are those of vitality in excess. In literature, as in life, however, the quality in style which we characterize as "winsome" has but little to do with intellectual brilliance or power. It is, perhaps, the very richness of the verbal texture of Mr. Swinburne's prose which robs it in some degree of that inviting quality which the prose writer should command, or, to vary the metaphor, while each individual note in Mr. Swinburne's prose music is of the finest quality, the whole lacks that variety of cadence which, in some prose writers, is as fascinating almost as the music of metre. In prose this lack of variety of cadence is more seriously felt than in verse, because, while in verse there is always that pleasure of recognizing a metrical scheme which makes up for a lack of variety of cadence, in every prose passage this variety of cadence is the only source of continuous music. The sentences of every sequence in prose should be so constructed and so arranged in regard to each other that when the reader has come to the end of one sentence, he finds that there is something in the very cadence of the entire sequence—apart from its subject-matter—which invites, or rather impels, him to begin to read the sentence that follows. Shakespeare, the greatest master of poetry in the English language, has also produced one or two of the finest pieces of prose. Hamlet's famous peroration upon the contradictions of man's nature might be given as an excellent illustration of the prose method of movement at its highest:—

"What a piece of work is a man! How noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet to me what is this quintessence of dust?"

Here the lack of metrical scheme is more than supplied by a variety of cadence which is the peculiar birthright of fine prose. The same may be said of Raleigh's famous peroration on Death. And, on the other hand, when this variety of cadence is abandoned for a kind of bastard metrical scheme, the intolerable jargon of certain would-be prose-poets is produced. In his prose, as in his blank verse, Shakespeare was careful to consider the way a sentence would roll off the actor's tongue. Here he stands alone. Compare the lightness of movement in the prose speeches of 'Henry IV.' and 'Henry V.' and 'The Merry Wives of Windsor' with the prose speeches in 'Every Man in his Humour,' and even in 'A Woman Killed with Kindness,' and see how lumbering are the sentences of Jonson and Heywood, whose special *métier* was that of reflecting the actual life around them. The Elizabethan dramatists, except Shakespeare, seem to show that, although in every language neatness is an essential quality of good prose, to secure neatness in English prose is not easy. It is interesting to note that the neatness which Mr. Swinburne fails to compass in English prose he secures in the French essay on Shelley's tragedy 'The Cenci.' It was originally prefixed to an admirable French translation of the tragedy by Madame Dorian, one of Victor Hugo's most cherished friends. The style here has all the neatness which we look for in the best French prose.

Although Mr. Swinburne's prose seems to be too balanced in its movement—seems, indeed, to lack the subtle mastery over prose cadence which results in that inviting quality we have been discussing—all his books abound in passages of a rare and noble splendour beyond the compass of any recent writer save Mr. Ruskin, and of such passages the present volume is as full as any of its predecessors. Yet, as we began by asking, is it really good for a poet to write largely in prose? Does the poet's special faculty of expression gain or does it lose by departing from that metrical movement which is natural to him? In view of Mr. Swinburne's recent achievements in verse, no one can say that his faculty has lost in this way. But he may be, and very likely is, alone in this matter. Just as no musician can be said to have mastered his art till he is able to think in musical phrases, and just as no painter can be said to have mastered his art till he is able to think in pictures, so no poet can be said to have mastered his art till he can think in metre; and the question is, Does the poet's exercise of the literary faculty in other than metrical forms disturb the elasticity of his metrical movements? That it has a tendency to do this, at least for a time, every one who has written both in prose and in verse must have realized only too acutely. But is the injury permanent? Not in Mr. Swinburne's case apparently. In him, however, the

metrical endowment transcends every other power. Ben Jonson tells us that it was his own habit to write the dialogue of his plays in prose and then to turn it into verse. We can readily believe it. May not this account for the extraordinary difference as regards rhythmic impulse between his lyrics and his blank verse? Schiller did the same; may not this account for the rhetorical coldness of his dramatic verse as compared with his other poetical work? Coleridge was a very voluminous prose writer, and there is no doubt that his faculty of thinking in metre left him after a time, and this was what made the completion of 'Christabel' seem such a momentous task to him. Moreover, he had the ruinous habit, as we see in the case of 'The Wanderings of Cain,' of writing out fully the substance of his poems in prose and then versifying it. No wonder that 'The Wanderings of Cain' was never finished. No wonder that 'Christabel' was never finished, especially if the same course was adopted in writing that poem. Once begin to think out a subject in detail in prose, and the power of thinking it out in metre is gone. What was Tennyson's view of this subject, and what was the view of Browning? It must be remembered that almost the only point in common between these two poets is that (with the sole exception of the preface to the forged Shelley letters) neither of them wrote any non-dramatic prose. Why? In the case of Tennyson it is easy to imagine that he saw or supposed he saw the danger of weakening his power of thinking in metre by writing in prose, and determined that this power should not be so weakened. But what about Browning in this regard? What about him whose ear for metrical music was so defective, and whose ear for dramatic prose was, as we see notably in the second part of 'A Soul's Tragedy,' so fine, that many who admire his marvellous powers think he should not have written in metre at all? It is this aspect of the question which makes the introduction to those Shelley forgeries so extremely interesting to the student of poetic art. And then, again, how does it happen that we have so little prose by Rossetti, whose mastery over all the resources of prose art, as disclosed by the few precious pages about Blake and other poets he has left behind, was beyond that of most of his contemporaries? His prose combined all the beauties of "poet's prose" and "proseman's prose," and he was very likely the first poetical critic of his time. Why then did he leave us so little prose? Was he careful to preserve undisturbed his faculty of thinking in metre? The same question may be asked with regard to Mr. William Morris; for it must be remembered that his so-called prose narratives, such as 'The Wolfings,' 'The Roots of the Mountain,' &c., are written in a kind of metreless poetry rather than in what can properly be called prose.

In this as in all things, therefore, Mr. Swinburne has been greatly daring. This volume makes his third collection of miscellaneous essays, and in them is not included his most important critical work, those elaborate and exhaustive studies of the old dramatists (copious enough to fill two volumes) which have been appearing for years at intervals in

the *Nineteenth Century* and the *Fortnightly Review*. Then there are the separate treatises upon Shakspeare, Ben Jonson, George Chapman, Victor Hugo, and Charlotte Brontë. And yet his mastery over metres, his metrical inventiveness, has not waned; indeed, it has gone on increasing every year. In the 'Astrophel' volume there are hundreds of subtle metrical effects not to be found in his earlier work—effects of assonance, of rounding off the corners of consonantal syllables by liquids artfully introduced, of blending accent with quantity, &c.—effects which Milton himself could not have surpassed—effects which are apparently lost upon most of the critics of his own time. The fact seems to be, then, that while his prose has very likely suffered from his poetry, his poetry has not in any way suffered from his prose. And this is the secret: whether he writes poetry or prose, he is thinking in metre. This accounts for such defects in his prose as we have mentioned above. The whole question is very curious and very interesting, but we cannot here pursue it further.

Most readers will turn with a special interest to the recollections of the late Prof. Jowett. It may seem difficult to imagine many points of sympathy between the poet of 'Atalanta' and the student of Plato and translator of Thucydides; and yet the two were bound to each other by ties of no common strength. They took expeditions into the country together, and Mr. Swinburne was a not infrequent guest at Balliol and also at Jowett's quiet autumnal retreat at Boar's Hill outside Oxford. The Master of Balliol, indeed, had a quite remarkable faculty of drawing to himself the admiration of men of poetic genius. To say which poet admired and loved him most deeply—Tennyson, Browning, Matthew Arnold, or Mr. Swinburne—would be difficult. He seemed to join their hands all round him, and these intimacies with the poets were not the result of the smallest sacrifice of independence on the part of Jowett. He was always quite as frank in telling a poet what he disliked in his verses as in telling him what he liked. And although the poets of our own epoch are, perhaps, as irritable a race as they were in times past, and are as little impervious as ever to flattery, it is, after all, in virtue partly of a superior intelligence that poets are poets, and in the long run their friendship is permanently given to straightforward men like Jowett. That Jowett's judgment in artistic matters, and especially in poetry, was *borné* no one knew better than himself, and he had a way of letting the poets see that upon poetical subjects he must be taken as only a partially qualified judge, and this alone gained for him a greater freedom in criticism than would otherwise have been allowed to him. For notwithstanding the Oxford epigram upon him as a pretender to absolute wisdom, no man could be more modest than he upon subjects of which he had only the ordinary knowledge. He was fond of quoting Hallam's words that without an exhaustive knowledge of details there can be no accurate induction; and where he saw that his interlocutor really had special knowledge, he was singularly diffident about expressing his opinion. They are not far wrong who take it for

granted that one who was able to secure the loving admiration of four of the greatest poets of the Victorian epoch, all extremely unlike each other, was not only a great and a rare intelligence, but a man of a nature most truly noble and most truly lovable. The kind of restraint in social intercourse resulting from what has been called his taciturnity passed so soon as his interlocutor realized (which he very quickly did) that Jowett's taciturnity, or rather his lack of volubility, arose from the peculiarly honest nature of one who had no idea of talking for talking's sake. If a proper and right response to a friend's remark chanced to come to his lips spontaneously, he was quite willing to deliver it; but if the response was neither spontaneous nor likely to be adequate, he refused to manufacture one for the mere sake of keeping the ball rolling, as is so often the case with the shallow or uneducated man. It is, however, extremely difficult to write reminiscences of men so taciturn as Jowett. In order to bring out one of Jowett's pithy sayings, the interlocutor who would record it has also to record the words of his own which awoke the saying, and then it is almost impossible to avoid an appearance of egotism. To succeed in avoiding this appearance, and yet to preserve some excellent anecdotes bringing out Jowett's character, is to secure a triumph, and Mr. Swinburne has secured it. It is a pity that, of the four poets above mentioned, he is the only one who has left any record of one of the most remarkable men and delightful companions of our time. But this makes such reminiscences as the following the more precious:—

"Of the average academic or collegiate one is inclined to think that, in Rossetti's accurate phrase, 'he dies not—never having lived—but ceases'; of Mr. Jowett it is almost impossible at first to think as dead. I, at any rate, never found it harder, if so hard, to realize the death of any one. There was about him a simple and spontaneous force of fresh and various vitality, of happy and natural and well-nigh sleepless energy, which seemed not so much to defy extinction as to deride it. 'He laboured, so must we,' says Ben Jonson of Plato in a noble little book which I had the pleasure of introducing to Mr. Jowett's appreciative acquaintance; and assuredly no man ever lived closer up to that standard of active and studious life than the translator of Plato. But this living energy, this natal force of will and action, was coloured and suffused and transfigured by so rare a quality of goodness, of kindness, of simple and noble amiability, that the intellectual side of his nature is neither the first nor the last side on which the loving and mourning memory of any one ever admitted to his friendship can feel inclined or will be expected to dwell."

Next in interest and importance to the essay on Jowett is the one on the 'Journal' of Sir Walter Scott. It is doubtful whether any born Scotsman has Mr. Swinburne's intimate knowledge of the "Waverley Novels," and his admiration of Scott the writer is only equalled by his admiration of Scott the man:—

"From Bradwardine to Redgauntlet and onwards, what a chain of heroes!—from Meg Merrilies to Wandering Willie, what a kinship of living and superb and adorable vagrants!—from Abel Sampson to Gideon Gray, what a sequence of homely and noble and lovable figures, grave or grotesque externally, internally kind and true as the heart and the genius of their creator! It would require a volume, and

not a small volume, to enumerate only the more notable and the more memorable of the immortals whose friendship Scott has bequeathed to us for the date of our mortal life. This is the man whose private journal now lies at last before us. 'Thank heaven,' somebody said once, 'we know nothing about Shakspeare.' 'Thank God,' any reader of this diary may say, 'we know all about Scott.' But this knowledge brings him so near to us that we feel it almost as difficult as his nearest friends must evidently have felt it to express the impression or translate the emotion it produces or excites."

Mr. Swinburne seems to be specially impressed by the gentlemanlike modesty of Scott as a writer. No doubt Scott's modesty is very delightful, but perhaps he reflected it in some degree from the literary atmosphere of the time in which he lived—a time which produced Scott and Coleridge in England, and Washington Irving and Prescott in America. And if in the "literary circles" of both countries this modesty of temper has been supplanted by the more pronounced temper and style of Mr. Jefferson Brick, this latter style will pass if we have a little patience.

Yes, the great distinctive characteristic of the imaginative literature of our time, its astounding and yet most comic pretentiousness, will pass; it must pass. With regard to Scott's modesty, it would not be difficult to show that, notwithstanding all the numerous and glorious reincarnations of Shakspeare that appear in the literary arenas of both favoured lands—one week's Shakspeare crowding out another—there has never appeared in the English-speaking world a writer who has inherited anything like Scott's endowment of that breadth of humour and genial truth of representation to express which the only word is "Shakespearian." If, as sometimes happens, there is, in the mere form of the dialogue, a certain lack of that idiomatic spring which is so great an aid to verisimilitude, the matter of the dialogue, the substance of the thing said, has only to be garnished with a few cheap colloquialisms and a little of that *patois* which now is taken to be the very essence of dramatic truth for the reader to see how amazingly right Scott almost always is. And yet the one man of that period who was profoundly impressed with the width and the depth of the gulf between Scott and Shakspeare was Scott himself.

The article on Wilkie Collins displays still more remarkably the extraordinary attention that Mr. Swinburne has given to prose fiction. It was written immediately after Collins's death, and the subject seemed fresh enough at the time; but five years have passed since then, and, of course, in the "literary world" he is as archaic as Charles Reade himself, or, in other words, as archaic as if he had written for the Caucones or the lost Zamzummin. The bookstalls and the free libraries alone have any record of writers so antediluvian. Yet among real students of literature Collins ranks, and will always rank, among the masters of plot invention. And is that nothing? When Alexander Pope said that "of all poets Homer showed the most invention," he said what was extremely false of the Iliad and extremely true of the Odyssey. The imagination at work in the Iliad is equal to that at work in

'Hamlet' and 'Macbeth'; while in the *Odyssey* the imagination is scarcely adequate, perhaps, to the wealth of the invention. Of course the power of inventing situations and stories is a lower power than that of actualizing them by a life-breathing imagination; otherwise the author of 'Called Back' would have to be ranked with the author of 'Othello.' And yet it is a rare power when exercised in a story like 'The Moonstone.' When Dugald Stewart declared that as regards invention the human mind was a kind of barrel organ, grinding over and over again the same few tunes, he was not so very far from the truth. But of Wilkie Collins it may be said that it is very rarely indeed that he takes an old plot and modifies it for new treatment.

Nearly half the book is devoted to the posthumous works of Victor Hugo. The most noticeable of the articles, perhaps, are those upon the two volumes of 'Notes of Travel.' In these there is some admirable picturesquely writing. And we cannot resist giving the following description of the lake of Gaube, in which we get some of the critic's own reminiscences:—

"Of all great poets that ever lived, with the one possible and doubtful exception of Dante, Victor Hugo is the one who would have seemed most fit to describe and most capable of describing the lake of Gaube; and he, of all men and all tourists, was the one to turn back down the half-ascended valley, and leave it unvisited. The description of the mountain landscape before dawn is noble and lifelike, touched with earnest thought and coloured by living fancy; but I for one had hoped to find some notice of the flora and fauna which combine to give this high borderland its peculiar charm of brilliant and fervent life. The fiery exuberance of flowers among which the salamanders glide like creeping flames, radiant and vivid, up to the very skirt of the tragic little pine-wood at whose heart the fathomless little lake lies silent, with a dark dull gleam on it as of half-tarnished steel; the deliciously keen and exquisite shock of a first plunge under its tempting and threatening surface, more icy cold in spring than the sea in winter; the ineffable and breathless purity of the clasping water in which it seems to savour of intrusive and profane daring that a swimmer should take his pleasure till warned back by fear of cramp when but half way across the length of it, and doubtful whether his stock of warmth would hold out for a return from the far edge opposite, to which no favouring magic can be expected to transport the clothes left behind him on the bank off which he dived; the sport of catching and taming a salamander till it became the pleasantest as well as the quaintest of dumb four-footed friends; the beauty of its purple-black coat of scaled armour inlaid with patches of dead leaf gold, its shining eyes and its flashing tongue—these things, of which a humbler hand could write at greater length than this, would require such a hand as Hugo's to do them any sort of justice."

London and the Kingdom. By R. R. Sharpe. Vol. II. (Longmans & Co.)

We reviewed so recently the first volume of Dr. Sharpe's work that we need not dwell at much length on the present instalment, which carries on the story from the accession of James I. to the death of Queen Anne. Further acquaintance with this laudable enterprise confirms our opinion that it is conceived on somewhat mistaken lines. We should either have

been given a book containing everything of historical interest in the Corporation's archives, or a work compiled from all available sources for the special object of illustrating the relations between London and the Kingdom. Instead of following either of these well-defined courses, the author has been hampered by the artificial restriction of writing his history "mainly" from the archives, while eking it out from other sources. And it must be confessed that, in spite of all Dr. Sharpe's well-known industry, the records have not supplied enough new material to add much to our knowledge of London's relation to the Kingdom.

The hundred and eleven years over which this volume ranges witnessed at the outset the City's share in the plantation of Ulster and of Virginia, and its sturdy Protestant and anti-Spanish policy under James I. From the earliest days of his son's reign we read of tension and friction between the City and the Court, and within a year of his accession a request for a loan had been refused. The repeated demands for men and money, the interference with trade, and the harsh treatment of the City in the matter of its Irish estate, all combined to alienate the Londoners; and though they grudgingly submitted to the exaction of shipmoney, the arrest of the four aldermen in 1640, on the refusal of a loan, produced a stir at last that compelled the king to give way. With the meeting of the Long Parliament there became manifest that Puritan spirit and detestation of Laud which influenced the City more deeply than constitutional considerations. Its first decisive action, indeed, in the great struggle was its declaration against the bishops (November, 1641), which was by no means inconsistent with loyalty to the king's person or the extreme aversion to hostilities and the heavy taxation they involved, natural to a trading community. The part played by London in the Civil War has here to be mainly narrated from sources other than her archives, and tells the reader virtually no more than he knew already. The City wanted peace, and would have come to terms with the king if only it could have had its own way in matters of religion. Even in this it escaped the Scylla of Episcopacy only to fall foul of the Charybdis of Independency. To speak plainly, it does not hold a particularly distinguished position at this great national crisis. It was terrified when Charles and Rupert were expected any moment at its gates; and a few years later it was browbeaten and cowed by the army. In 1648, no doubt, "the key of the situation," in Mr. Gardiner's words, "was in the hands of the City," and "all depended," Dr. Sharpe claims, "upon its attitude." It might, undoubtedly, have turned the scale, but its miserable indecision, largely due to its Presbyterian sympathies, could not fail to disgust both parties. It was henceforth only an orange to be squeezed.

Except for the changes made by Parliament in the constitution of the Corporation (1649), restricting the power of the Mayor and Aldermen, we do not observe any fresh point in the history of the next twelve years; and if the opposition of Chambers to tonnage and poundage under Charles I. was to be noticed, that of Coney in 1655 should, in fairness, have been mentioned also. After

the Restoration, the City archives seem to become less rather than more valuable: "there is a hiatus in the Common Hall books from 1661 to 1717" (p. 464); and as regards the struggle under Charles II. between the Courts of Aldermen and of Common Council we read that "the minutes of the Common Council at this period are particularly lacking in information as well on this as on other matters in which the City was concerned." The Londoners, as might have been expected from their views, were greedy swallowers of the "Popish plot"; and the Court enjoyed its revenge in the closing years of the reign, when its long struggle with the City for control of the Corporation (1680–1683) was a series of hard-won victories for the wily Charles. The way in which the powerful city submitted to defeat after defeat is almost inexplicable, except on the hypothesis that, so long as religion was not at stake, it would accept anything sooner than risk another breach with the Crown. But if at the accession of James II. the City lay prostrate at the feet of the king, his infatuated policy soon enough produced the inevitable uprising. It needed but danger to the Protestant religion to set all London in a blaze. If the citizens were not foremost in joining William's cause, they at least were hearty enough in their welcome when he reached them; and the prominent part assigned to their Corporation in the interregnum is matter of history.

From the Revolution, the Court and the City were, for the time, entirely at one, and the latter was always ready to provide the sinews of war till the establishment of the Bank of England gave William a new means of replenishing his Exchequer. The Tory reaction on Anne's accession was duly reflected in the City, and its persistence there throughout her reign is not a little remarkable. But as the City had been Presbyterian and yet strongly opposed to the army of the Commonwealth, so it seems to have been Tory without any sympathy for the Pretender.

Before taking leave of this volume we may note how plentiful are now the materials on which such a writer as, for instance, Mr. Besant might draw for enlivening the narrative. Dr. Sharpe seems always to resort to Pepys, but from the Sutherland MSS. alone we have such glimpses as the City's proclamation of Charles II.,

"the maces and the sword naked, accompanied with all the noblemen of the Parliament, the two Speakers, and all officers and judges, the Lord Mayor in a purple velvet gown, all the aldermen in their scarlet robes,.....assisted with the city troops and a great number of volunteer citizens on horseback, all riding with naked swords, flourishing them above their heads."

We read of "the troop of citizens, all in buff coats very richly laced," setting out to meet the king on his landing, and of the civic splendour at the king's great review of the train bands in Hyde Park. But best of all, to our thinking, are the coronation pageants. If it bears on the relations of "London and the Kingdom" to tell us that Pepys on coronation day "got to his bed only 'pretty well,'" it were surely legitimate to describe the pageants in that city which had just scared the Court by unexpectedly electing four members known

chiefly for their bitter hostility to bishops. At the Royal Exchange the pageant represented "Presbytery and with it the Decay of Trade," while "the most sumptuous," erected in Cheapside, related "the honours due to the Hierarchy, and the restoration of Episcopacy." Charles was "to be treated to a stately banquet" at this point, "and, to show the power which Episcopacy hath over Presbytery, just at his Majesty's departure will arise the forme of the old Crosse, which anciently stood at the same place, at whose appearance Presbytery vanisheth." Let us hope the sight appealed to Charles's sense of humour.

Chapters from some Memoirs. By Anne Thackeray Ritchie. (Macmillan & Co.)

"CHAPTERS FROM SOME MEMOIRS" is a reprint of those reminiscences of Mrs. Thackeray Ritchie's which have for some time past been appearing in *Macmillan's Magazine*. The time has gone by for an absolute criticism of Mrs. Ritchie. She must long before this have found her audience: those who gain a constant refreshment from perusing her writings and find a charm in her style. Those to whom it is least pleasing cannot deny it the attraction due to its leisurely intonation and gentle grace; both stand in marked contrast with the higher and lower journalism, which are to-day more and more usurping all the fields of literature. Whether it is an added merit in the author to have modelled her style so closely upon that of her father is more disputable; for it is not always Thackeray at his best that she recalls. "Chapters from some Memoirs," compared merely with Mrs. Ritchie's own average, must be pronounced rather more dreamy than the author's work generally is. At the same time, it is most readable and most easy reading, and there continually flash forth little touches, little fragments of description, which the reader would be sorry to have missed.

Our first quest in the pages of this book is, of course, for traces of the great novelist. These traces are frequent, but not strongly marked. The most notable, to our thinking, is the account of the two visits which Charlotte Brontë paid to her Titan of mind, as she sometimes calls Thackeray, who was also in part her Prof. Paul Emanuel—more especially of the evening which she spent at his house in Young Street, when a little company had been invited to meet the famous author of "Jane Eyre." By some mischance the party was dull beyond the reach of yawns. The little girls, as Mrs. Ritchie and her sister were then, could not be expected to find this out fully for themselves, but the elder survivors of that evening told them so in after years. At one moment when crossing their hall Annie Thackeray, to her surprise, saw her father "opening the front door with his hat on. He put his fingers to his lips, walked out into the darkness and shut the door quickly behind him.....When I went back into the drawing-room the ladies asked me where he was. I vaguely answered that I thought he was coming back."

Long afterwards Mrs. Procter described that evening to the writer:—

"the ladies who had all come expecting so much delightful conversation, and the gloom

and the constraint, and how finally, overwhelmed by the situation, my father had quietly left the room, left the house, and gone off to his club."

Thackeray was, as every one knows, eminently clubbable. Though the kindest of men, he was not altogether domestic in his tastes; there was a certain stillness and reserve in the life of his children, so we gather from these pages; and that accounts, perhaps, for some of the defects in his daughter's writing—the want of alertness and precision which marks her throughout. Mrs. Ritchie recalls the feeling of jealousy which the two girls entertained for Thackeray's manservant and factotum, who used to write letters to the papers and sign them "James de la Pluche," who had an almost preternatural intuition for divining his master's wishes and needs. "I remember we almost cried on one occasion, thinking our father would ultimately prefer him to us." "Ours was more or less a bachelor establishment," she writes at another place,

"and the arrangement of the home varied between a certain fastidiousness and the roughest simplicity. We had shabby table-cloths, alternating with some of my grandmother's fine linen; we had old Derby china for our dessert of dry figs and dry biscuits [what a dessert for two girls in their teens!], and a silver Flaxman tea-pot (which always poured oblations of tea upon the cloth) for breakfast; also three cracked cups and saucers of unequal patterns and sizes."

But one morning a present came from an unknown hand of a complete breakfast set, magnificent—hideous enough, no doubt, to our taste—in roses and gilding, and accompanying it a copy of verses not written, but put together out of printed letters from the *Times*:—

Of esteem as a token
Fate preserve it unbroken—
A friend sends this tea-dish of porcelain rare,
And with truth and sincerity
Wishes health and prosperity
To the famed M. A. Titmarsh of 'Vanity Fair.'

"Years afterwards, when De la Pluche was taking leave of my father and sailing for Australia, where he had obtained a responsible position, he said reproachfully, 'I sent you the breakfast things; you guessed a great many people, but you never guessed me.'"

Half of their life as children Mrs. Ritchie and her sister spent with their grandmother and their step-grandfather, Major Smyth—"our dear Colonel Newcome," as Mrs. Ritchie calls him. Concerning them also we have some delightful touches, erring always a little on the side of vagueness. Three of the best-written chapters in the volume—"My Poet," "My Musician," and "My Professor of History"—belong to the Paris experiences. The Professor of History was an old decayed French lady to whom Thackeray once sent a pill-box full of louis, and inscribed, "Madame P.....To be taken occasionally when required. Signed Dr. W. M. T." The old lady survived this friend, and lived on through the siege of Paris, at which time Mrs. Ritchie and her sister contrived to send her a draft on the Rothschilds' Paris house. After the siege they paid her a visit. She thanked them for their gift, and then told them the use to which it had been put. She had at once, she said, inscribed her name on the list:—

"The list!" said I, much bewildered. "I subscribe it," said Madame, "to the cannon which was presented by our quartier to the city of Paris."

It would be pleasant to follow Mrs. Ritchie also in her journey with her father to Weimar, where he had first gone as a boy for his education, and during her stay at a later time in Rome. The chapters end with one of agreeable and sympathetic reminiscence of Fanny Kemble.

Life and Times of William Laud, Archbishop of Canterbury. By C. H. Simpkinson, M.A. (Murray.)

It is matter for some mild surprise that Laud should have waited so long for a biographer. He was the last English Churchman who played a decisive part in the political ruling of our nation; he was the leader in enforcing, if not expounding, the Anglican system, and he died a martyr for its advocacy. On broad lines, and with masterly analysis, the bearing of his activity on the ecclesiastical and political development of his time has been laid down by Mr. Gardiner; the materials wait; and yet we lack the monograph. The world is likely still to lack it, for Mr. Simpkinson is too perverse to give us what is required. His book is a painstaking and independent sketch, fervid and intense, and one evincing much literary ability. But all these advantages are annulled by unparable bias.

It is not to be expected of the biographer that he should approach his task in the coldly analytic or broadly philosophic spirit of the general historian; and there is many a point at which Laud touches the modern spirit more truly and closely than any of the opponents who exulted in short-lived triumph over him. The Church system he advocated has become our own; the doctrinal, and later the hierarchic, views of the Puritan England he tried to curb, have slipped away from our national life and consciousness. But if time is thus his vindicator, the result is not expressible in such terms as Mr. Simpkinson adopts.

According to this biographer, the presentation of a great work and future was upon Laud from his childhood. The political opinions of his life were fixed by the Armada, and from the first moment of his entry at St. John's College

"he began to equip himself to assail the Goliath of Puritanism, who seemed to sit like a nightmare on the awakening Church of England, stifling freedom, art, learning, and devotion with the huge inert mass of its terrible doctrine of the Divine Decrees."

Fired by this dream and inspiration, he developed his idea of the Anglican episcopacy, Catholic and of Divine Right, and fortified it by the revival of fitting ceremonies to maintain the Church's beauty of holiness:—

"Once more the ponderous nave and delicate lofty choir were brightened with surplice processions, while strains of sweet and inspiring music filled men's thoughts with anticipations of a present God.....He began to think he saw how the strength and usefulness of the Church could be restored; and the means by which Gospel preaching might become both real restraints upon brutal passions and inspirations to holiness. At least he would not fail from ignorance of the people he had to govern or want of sympathy with the masses; and he was convinced that God himself had appointed him

to a great career. Nor was he unsupported by the approval of the nation, for no one was more definitely marked out by the popular voice for high office than Dr. William Laud."

His political ideal was an accretion on his ecclesiastical system, but did not come to him from the mere accident of power:—

"In order to regain her independence the Church needed allies; and could there be any doubt as to the expediency of maintaining the alliance which had now lasted so many years between the Church and the Crown? The men who had helped Laud to his high position, Neile and Buckeridge, were personal friends of the king [], while they were already disliked and distrusted by the great rival power in the State which now began to assert itself, the majority in the House of Commons."

A danger lay in the way of the political development of the nation—the danger of an aristocratic system establishing itself, to which the central power of the king, to whom alone the unrepresented poor could look for defence, should yield place. The revolutionary element was composed of country gentlemen and the burgesses of the large trading communities, and its mouth-piece was the factious, unpatriotic majority in the House of Commons. To this threatened disruption of English political life Laud had an ideal to oppose—that of the Tudor kingship, paternal and tyrannic. His statesmanship is, therefore, self-conscious and momentous in import as that of Richelieu in France. The possibilities of achievement under such an ideal of government are evidenced in the naval and mercantile development under Charles, which put the Commonwealth to shame, and in the paternal provision for the poor. Further, in carrying out his ideal, Laud acted with complete knowledge of men and human nature, conciliating by affability, convincing by gentleness, disarming malignity and opposition by charity and Christian forbearance; and the failure of his system and his death were the triumph of intrigue and ignorance.

Such is a mild statement of Mr. Simpkinson's development of his thesis. In the warmth of his partisanship he has given away a magnificent case, and lost an exceedingly favourable opportunity. If one thing is certain, it is that from first to last Laud never showed any trace of constructive statesmanship nor of that knowledge of men which might have stood him in stead of higher qualities. He is, to our mind, the supreme type of the seventeenth century opportunist—paradoxical as it may sound. Neither his ecclesiastical nor his political system was the forging of his own brain. In the one he was the descendant and follower of Whitgift, Bancroft, and Andrewes, and in the other of Buckingham and Strafford. Let it be remembered that his doctrinal position was of secondary importance even in his own mind, and has reference rather to the controversy with Rome than to that with the Puritans. Even in this restricted sphere, too, there is a remarkable lack of initiative—of the evolution or creation of new elements, thoughts, or methods. The main argument of his one controversial work, his 'Conference with Fisher, the Jesuit,' bases on the Papal claim to infallibility the defence of the Church of England from the charge of schism, and the retort of it upon the Church of Rome her-

self; and even given this narrow ground, his difference from his opponent on the subject of the Spirit's testimony to the Scriptures and of the tradition of the Church can hardly be held radical. On the other side, there is no proof that he ever descended to put the doctrinal case against the Puritans into the form of argumentative statement. The atmosphere which he breathed precluded any possibility of his granting them even a common ground of argument, and he never at a single point in his career stepped down into that arena in order to build the postulates of a compromise. His position in this respect was purely negative. He stated no doctrine of Free Grace, such as the Moravian and Methodist movement gave at a later period to his nation; he merely entertained a detestation of the doctrine of predestination. He expounded no doctrinal Arminianism; he merely hated and trampled on doctrinal Calvinism. As far as doctrine was concerned, he was a nonentity in the Puritan controversy.

With regard, however, to the ecclesiastical system which he championed his merits are greater, but equally here the claim of creation or initiation which is quite generally made for him is open to serious question. His contribution to the learned and fiercely debated controversy about the divine origin of episcopacy is hardly worth mention, and the main outlines of the Anglican system, for the enforcement and perpetuation of which he finally shed his blood, were bequeathed to him by Andrewes. Nay, more, in all the points of ceremonial in which he attempted to advance upon Andrewes there is noticeable the touch of a coarser hand and of a less fit and less delicate nature.

There is, therefore, left to Laud the function, and the merits of the function, of a builder upon other men's foundations: but in this was he a tool or a master hand? Only the facts of his life can decide, but their testimony is hardly doubtful. It must be remembered that he was, as far as his entrance into political life is concerned, the creation of a favourite. The chance controversy which made him Buckingham's confessor was the beginning of his fortunes. He was a favourite bred of a favourite, and the introduction to political life which Buckingham gave him gave also that warp and twist to his ideas which for ever prevented his fulfilling a higher function in the Church. There is evidence throughout his diary—and, indeed, throughout his life—of the disastrous influence exercised upon his Churchmanship by the Court atmosphere which he was henceforth to breathe. Under date the 23rd of December, 1624, he notes how he presented to the Duke of Buckingham at York House

"a little tract about Doctrinal Puritanism in some ten heads, which his grace had spoken to me that I would draw for him, that he might be acquainted with them."

Four months later the inspiration from the same powerful source had become more definite:—

"April 5, 1625, Tuesday.—I exhibited a schedule in which were wrote the names of many Churchmen marked with the letters O. and P. [Orthodox and Puritan]. The Duke of Buckingham had commanded to digest their names in that method that, as himself said, he might deliver them to King Charles."

"April 9, 1625.—I received a command to go to the R^t Rev^d the Bishop of Winchester, and learn from him what he would have done in the cause of the Church, and bring back his answer, especially in the matter of the five articles. Sunday, after sermon was done, I went to the Bishop, who was then in his chamber at Court. I acquainted him with what I had received in command. He gave me his answer. From thence we went together to hear prayers in Somerset House."

"April 13, 1625, Wednesday.—I brought back to the Duke of Buckingham the answer of the Bishop of Winchester."

Four days after this he was appointed clerk of the closet to wait on the king.

How completely and with what single-minded and sincere persuasion he adopted the Church system he found to hand and accepted by the rulers was only manifested in his death, and for the consistent bearing and fearless courage of his last days we have nothing but veneration. He builded better than he knew, but in his death, not in his life. The Anglican system which he had jeopardized by an untimely alliance with irresponsible government was renewed after the brief triumph of Puritanism, but not so much in accordance with his pattern and conduct as under pressure of that new spirit and life of the nation which he had foreseen, but had unwisely anticipated.

The remainder of Mr. Simpkinson's contention is hardly worth serious refutation. To claim for Laud the quality of constructive statesmanship as well as constructive Churchmanship is mere rhapsody. The starting-point of whatever system he had thought out was the union of Church and Crown in one inviolable sanctity of Divine Right. His sermons are all upon the royal prerogative—and admonitory reading enough by their tone. Had he been left to himself he would have confined his reasoning to the narrower circle of this ecclesiastical activity, and rejoiced only in the exaltation of the Church under the shadow of the royal supremacy. But he was dragged into politics by ambition and Buckingham, and became an active servant and instrument in other people's hands—ineliminable, ceaselessly energetic, and of unimpeachable probity, yet a servant merely. In his political activity he did but adhere to Buckingham's traditions, until a man of different fibre came to give form and shape to unformulated policy and to supply him with an ideal and a name. Then between them they called it "Thorough," and the leader and the led appeared to be drawing in equal yoke. But for Strafford alone can there be claimed the birthright of self-conscious statesmanship—of the creation and initiation of a political system and ideal. This is the substance of Mr. Gardiner's magnificent vindication of Strafford, but to apply it to Laud is fatuity.

Of the minor points raised by a perusal of Mr. Simpkinson's book it is needless to speak—his misreading of the spirit of the Puritan age, for the understanding of which he resorts *imprimis* to Heylin of all men! his misrepresentation of the Parliamentary cause and its leaders, his complete contempt for the simplest teachings of constitutional history, not to add his mistakes in detail in the characterization of Laud. For these he atones by his passionate and generous

vindication of a martyr's memory. But it is difficult to forgive the wrong Mr. Simpkinson does to the cause he champions by unreasoning extravagance of partisanship.

NEW NOVELS.

Kitty Alone. By S. Baring-Gould. 3 vols. (Methuen & Co.)

It is a work of the veriest supererogation in dealing with Mr. Baring-Gould's new novel—the epithet only holds good in his case for a few weeks at the outside—to dwell on the faults of his method or the blemishes of his style. These are in great measure inherent in the conditions under which his work is produced—improvised would, perhaps, be a more appropriate term to apply to the ceaseless stream of volumes that proceed from his indefatigable pen. Mr. Baring-Gould, in short, is incorrigible. For example, it is futile to expect that he will ever make his rustics talk like real rustics. But, strange to say, this lack of actuality excites no sense of artificiality. His characters may be impossible, but they impose themselves on the reader with the vividness and reality of the people we meet in dreams. Mr. Baring-Gould may be false to nature, but it is with a splendid mendacity which bears much the same resemblance to the laborious transcripts of the conscientious devotees of realism that a canvas of Turner bears to an instantaneous photograph. '*Kitty Alone*' is quite one of the most engrossing of Mr. Baring-Gould's recent efforts, and the present reviewer is conscious of being a public benefactor in recommending everybody to make the acquaintance of Kitty herself, of Pasco Pepperill, and Jason Quarm—characters as interesting and unusual as their names.

Poste Restante. By C. Y. Hargreaves. 3 vols. (Black.)

If the readers of '*Poste Restante*' can accept the situation out of which the plot is developed—well and good. But it is certainly one of those instances in which the long arm of coincidence is stretched to the point of dislocation. And it must be further added that the sympathy with the hero, which the author is so evidently anxious to secure, is a good deal impaired by the injudicious and gratuitous Quixotry of his behaviour, to say nothing of his unaccountable indisposition to accept explanations of vital importance to his happiness. However, if heroes and heroines were not allowed to be Quixotic and blind to their own best interests, a great many novels, or, to speak more correctly, a great many three-volume novels, would never be written. For the rest, once the grand initial improbability is surmounted, '*Poste Restante*' is a very fair average specimen of the novel of incident and sentiment. The impulsive and mutinous little heroine is well drawn; but the absence of a really strong character, for good or evil, imparts a limpness to the entire book. Mr. (or Miss?) Hargreaves is not always a very careful writer. There is no excuse for calling Mr. Mantalini "Mantamelli," and a very limited acquaintance with French grammar would have saved the author from committing the solecism of "*ma pauvre enfant*."

Philip and his Wife. By Margaret Deland. (Longmans & Co.)

'*PHILIP AND HIS WIFE*' is not a doubtfully, but a distinctly clever book. In spite of some subtle drawing of character and phases of feeling both in Philip and his wife, we adhere to our opinion that the best pages in Mrs. Deland's books are generally those dealing with minor characters and secondary and subordinate interests. And yet we look on the heroine of the story—Philip Shore's wife—as a very clever and well-sustained piece of work. Had the title been '*Cecilla and her Husband*' instead of what it is, it would have answered equally well and perhaps better, for it might have shown the relative strength and importance of the characters, and emphasized the degree of power and rapid analysis used in each. Philip has his moments—they are mostly connected with his attitude in regard to the upbringing of his little daughter—and in them we sympathize with him as a real and individual being; at other times his motives and views are a little too obscure and fine-drawn. Cecilla is the real study. From the time when, on her return to Old Chester, her native place, she says to her visitor, *d'après* of herself and her husband, "Mr. Carey, did you know that Mr. Shore was the Example of Old Chester, and I the Warning? We come like two travelling Evangelists," she somehow interests us. That she never quite disgusts and annoys in spite of her temperament and conduct shows at once the writer's grasp and yet delicate treatment of her subject. "Cecil Shore was adored by her servants; perhaps," adds Mrs. Deland,

"we shall know sometime why it is that the unscrupulous, generous, selfish person arouses in his inferiors a devotion which virtue itself, with all its justice and sense of responsibility, rarely commands."

This beautiful wrongheaded creature is full of possibilities, and she is quite a woman, which is something in the times we live in. She is a fact, and not, like those other women of fiction, an incarnation of weird or unpleasant abstractions. Her step-sister Lysisse is a little more conventional and monotonous, but she is charming in her way, and a good antithesis to Cecil Shore. Their mother, Mrs. Drayton, the selfish invalid and religionist, is not a caricature; she strikes one as only too lifelike. If anything, her reception of the news of the arrival of her husband, her "dear William," is a little too violent and disagreeable to be quite in harmony with the rest. There are other characters still more slightly touched, who show Mrs. Deland's reserve of power and great knowledge of human nature. The Brothers Lavendar, the child, and even the dog are very prettily touched. As for Old Chester and its inhabitants, we delight in them. There is much unforced humour in the picture of the manners and customs of the natives, especially in their *esprit de corps*, and the serious way they take their village, and their kindly, prejudiced, simple hearts. We like the account of Miss Susan's rash consent to go shopping in "Mercer":—

"Miss Susan was as miserable as we all are when our amiable weaknesses come home to roost.....the night before the fatal Wednesday she looked hopefully at a threatening sky.

She thought of all the things to be done at home, for there is no moment when we so much appreciate our homes as the moment of departure from them upon some rashly accepted invitation."

The book has many sayings, grave and gay, and most of them give an impression of originality and insight in the writer.

The Sea Wolves. By Max Pemberton. (Cassell & Co.)

We have read '*The Sea Wolves*' with some interest and excitement, for though at the beginning it is not particularly well put together, it is full of adventure and danger. We heartily recommend it to boys, for it has the true ring and the true spirit boys' books should have. There is nothing maudlin or introspective about the bold bad men who set themselves to annex Government property—none of the hysteria which has of late marred some of Mr. Stevenson's finest scoundrels. Of the probabilities now and then the least said the better, perhaps. One episode is more daring and adventurous than another, and no time is lost in description, though the few touches that do come are vivid and pleasing. The lust of treasure is the moving power; the plot to seize it and the struggles to keep it, which involve a descent on a wild Spanish coast and (to our disappointment, we confess) end in failure for the conspirators, are well kept up. Messenger and his accomplices are spirited and ingenious; the Spanish Hag, the Wrecker of Sailors, is a weird figure. The sea fights and sea scenes generally seem good; so are the hairbreadth escapes on land, the forest fire, and other complications and perils.

Deux Passions. Par la Comtesse Julie Apraxin. (Paris, Ollendorff.)

We notice '*Deux Passions*' because it has an admirable preface by M. Alexandre Dumas on the frightful consequences which may be caused by the weakness of character of a man of the world, whose birth, wealth, and training conceal his worthlessness, and who is helped in his relations with women by an idleness which enables him to devote every thought to them. It is possible that our readers may think that the author of this romance of a good woman, a bad woman, and a weak man, the scene of which is laid in the great world of France and of Vienna, has, as M. Dumas says, "tried to paint," without agreeing with him that she has succeeded. It is certainly the case that many of her personages are lay figures. There is a wonderful scene with a fashionable witch in Paris, who is compared to her advantage with "Hum," a form of the name of the famous American medium which pleases us. But, in the third line of the book, we had already been presented with a magnificent "Stepper," perhaps also of "Anglo-Saxon" or British origin.

CHRISTMAS BOOKS.

MRS. HODGSON BURNETT'S new book of "child stories," *The Captain's Youngest* (Warne & Co.), is made up of four tales which are a trifle disappointing, although the first is an exceedingly touching story of a short life, told by a soldier-servant. Excellent reading for heedless elders, it is, however, scarcely adapted to the child mind. Little Lionel Dalgetty, "the Captain's youngest," is a noble and un-

selfish lad ; his parents unluckily are careless and unfitted for their duties, and he, poor child, at the age of nine, has to protect his sister from her unworthy lover. All that he can do is in vain, and Rose is on the point of eloping when her devoted brother thrusts himself between her and her lover, only to receive a murderous blow from the enraged villain, and to die. This is not cheery Christmas reading for the young. 'Piccino' is an amusing sketch of a roguish Italian child, and the kitten story which ends the book is attractive, though not a little sad ; while "How Fauntleroy occurred," is a very pretty set of chapters on the original of the now famous "Little Lord Fauntleroy," who was the author's own son, and who appears to us to be even more fascinating than the fictitious character of which he furnished the prototype.

The Rev. A. J. Foster's *Amphill Towers* (Nelson & Sons) harks back to the reign of Henry VIII. Amphill Towers is the refuge of the "Princess Dowager," as Katharine of Aragon was styled in her last days, and Mr. Foster concerns himself chiefly with the champions and the opponents of that forlorn queen, and the vicissitudes of Court intrigue and intriguers. The book is readable, but of no great importance.—Another historical story comes to us from the pen of Mrs. Marshall, who in *Kensington Palace* (Seeley & Co.) supplies a sympathetic and exceedingly interesting account of Mary, wife of William III. "Her short life," says the loyal chronicler, "crowded as it was with startling events, unexampled difficulties, and conflicting interests, was characterized by a patience, courage, and ability as a Sovereign, which shine out on the page of English history." The pathetic figure of the little Duke of Gloucester meets the reader more than once, the incidents in his life being taken, Mrs. Marshall tells us, from a book entitled 'Queen Anne's Son,' written by the child-prince's faithful friend and servant Jenkin Lewis, published in 1789, and brought to light in our days by Mr. Loftie. All that Mrs. Marshall writes is informed with high tone and earnest purpose ; and "patience, courage, and ability" are fit subjects for her pen.

Miss M. E. Winchester, the well-known author of 'A Nest of Sparrows,' treats her readers in *A Double Cherry* (Seeley & Co.) to a somewhat long history of two orphan brothers and their struggles. Claude Devayne is a noble little fellow, high-minded, quick-witted, self-reliant. He experiences extraordinary vicissitudes ; the tale of his doings and sufferings reads like a wild romance ; but his native force carries him through.—Three of the most attractive books of the season are *Messire*, by Miss Frances E. Crompton (Innes & Co.) ; *The Disagreeable Duke*, by Miss Eleanor Davenport Adams (George Allen) ; and *A Battle and a Boy*, by Miss Blanche Willis Howard (Heinemann). *Messire* is one of those quaint, "old-fashioned" children who have such a strange attraction for us, whether in life or in fiction. He is adored by his great-aunts, the ladies of Mote ; he is more than adored by his dead father's soldier-servant, stiff, wooden old Brown, whose heart was all gold, and who gave his life for the little lad. Miss Crompton paints vividly for us the low hollow land of Nether Mote on that deadly night when the great tide burst into the Deeps and the ghostly grey water overtook *Messire* and his faithful old companion.—'The Disagreeable Duke,' which calls itself "A Christmas Whimsicality for Holiday Boys and Girls," is full of rollicking fun and fancy. It is more like a dream of laughter than a chronicle of real folks, yet Beauty and the Beast, and the robber band, and the disagreeable Duke himself seem to us quite familiar ; we must have met them all in the flesh somewhere or other before they had that meeting in the attic which was the beginning of the fray.—'A Battle and a Boy,'

already familiar to the readers of *Atalanta*, is quite a book apart. It is a study of character—character triumphing over circumstances—drawn with admirable skill, and force, and sympathy. The scene is chiefly laid in the highlands round about the Lake of Constance, and we first meet little Franzl in the child-market of Ravensburg, whither he has come to sell to the highest bidder his youth, his strength, his nimble wit, his untiring zeal. There, in the midst of the motley crowd, "he stood alert and sunny, calling 'Buy me ! Buy me !' with his fresh young voice, and awaiting his fate." His fate stalked up to him in the shape of a Swabian peasant ; the bargain was driven, Franz was bought and sold and duly registered, and became for a year the property of old Christian Lutz, a stern and hard master, yet not unjust. How Franz grew in body and mind, and impressed himself on all around, and left his mark on the fate of many, must be read to be appreciated. The book breaks off abruptly, rather than comes to a fitting end ; the reader longs to hear more, and wonders whether his longing will ever be gratified.

Banshee Castle (Blackie & Son) is one of the most fascinating of Miss Rosa Mulholland's many fascinating stories. The plot is a little fantastic, but we do not quarrel with the book on that account. The charm of the tale lies in the telling of it. The three heroines are admirably drawn characters ; they are all quite different, and the pearl of them all is Dympna, the clever little housewife, who is also a beauty and a poet, and shares her turret chamber with the friendly ghost of her ancestress "Miss Margreet." Dympna loves above all her country ; the wild Irish lands, the wild Irish legends, have for her a compelling charm, and one is tempted to linger long over the beautiful old tales which Miss Mulholland knows so well.

The readers of *St. Nicholas*, that pleasant children's magazine which comes to us from the New World, will welcome a volume from the pen of Miss Mary Mapes Dodge. *The Land of Pluck*, Part I. (Fisher Unwin), is an attractive collection of stories and sketches for young people, bound in warm and cheery yellow. It consists of a series of papers on Holland, "expanded to more than double the proportions of 'The Land of Pluck' as printed a few years ago in *St. Nicholas*." There is a great fascination about the famous little country with its dunes, its dykes, its windmills, its eternal struggle with the sea, that nearest of neighbours and most constant of foes. The illustrations are many and delightful, the frontispiece, 'Two Boys of Holland,' being an engraving from a fine Dutch picture attributed to Cuyp. Mr. Fisher Unwin also publishes a charming little volume of Miss Dodge's verse for boys and girls, entitled *When Life is Young*. Several of the verses have already appeared in the pages of *St. Nicholas* ; the rest are now printed for the first time.

It is a pleasure to find that Mrs. F. A. Steel, who knows India and Indian ways so well, is not unmindful of the duty of collecting folk-tales. There are some very good ones in *Tales of the Punjab* (Macmillan), and it is to be hoped the volume is the forerunner of others. Some of them have a strong family likeness to stories with which we are already familiar. 'The Rat's Wedding,' for instance, is a good variant, though it lacks the *bonhomie*, of 'Hans in Luck,' and 'Valiant Vicky' of 'The Valiant Little Tailor.' 'The Son of Seven Mothers,' too, and 'Little Ankle-Bone,' likewise remind us of stories in the Grimms' 'Märchen,' though, of course, the former have an Indian setting. In India, too, as in Europe, there are good and faithful ants whose gratitude leads them to separate large quantities of grains of millet seed from an equally large quantity of grains of sand with a punctuality and speed that could never have been attained by one unhappy

prince. The only complaint that we have to make is that these stories are not often told in the simple and direct way in which such stories should be told. Simplicity and directness carry conviction with them, and are more telling than any other method of narration. Sometimes Mrs. Steel shows that she is aware of this, and uses turns of expression evidently taken down from the mouths of the people ; but more frequently she seems divided between Wardour Street mediævalisms, such as "Ho, Sir Confectioner, bring me sweets," "Impudent varlet," &c., and "up to date" vulgarisms such as "The cock-sparrow was a gay and festive bird," "The jackal winked a very big wink," and

Oh, dearest hubby hub !
What have you brought for grub
To me and the darling cub ?

To counterbalance these, there is a jackal who speaks of the difficulty of exciting the higher emotions. These are small objections to make, but in folk-tales the style of narration is important, and the narrator should always keep himself out of the narrative. Mrs. Steel intrudes her thoughts and opinions on the reader by saying "for my part, I think," or "it must be confessed," or "if you think this very extraordinary, so do I." The notes are good and interesting. Among other things we are told that the white elephant of familiar speech is no other than "the elephant-headed God Ganes'a, and as such is, or rather was formerly, kept by Rajas as a pet, and fed to surfeit every Tuesday with sweet cakes." We wish Mrs. Steel had told us how many pounds or stone on hundred-weights of sweet cakes a sacred elephant can consume before he is surfeited. We regret that we can say no word of praise for the illustrations.

The mention of some editions of old favourites may close this notice of the books which the season has brought us. To Messrs. Macmillan we are indebted for a reprint of *Gulliver's Travels*, most excellently illustrated by Mr. C. E. Brock, whose designs show much power of felicitous invention. A valuable introduction by Mr. H. Craik combines with Mr. Brock's cuts to remove this edition from the ordinary run of Christmas volumes.—That delightful book *White's Selborne* has been sent us by Messrs. Routledge. Sir W. Jardine's notes are added, but they have not been revised. The cuts seem to be old acquaintances, and the coloured prints are unsuccessful. Nor can much be said for the cuts in *The Life and Adventures of Robin Hood* (Routledge). The designs of the chromos by Mr. Gordon Browne are not bad, but the colouring is.

SCOTTISH STORIES.

The story of James Macpherson, the Highland Freebooter (Gardner), the poetic gipsy who has been made immortal by the imitable lilt of Burns's song, is one which lends itself to expansion, and may well inspire the imagination of a Scottish novelist. It is difficult to think that Mr. J. Gordon Phillips has done any sort of justice to the theme. It is true that the character of Macpherson (of the real facts of whose life very little is known except that he was supposed to be an illegitimate scion of the Invereshie family, and that his mother was a gipsy) has been idealized with some sympathetic skill, and that an attempt is made to give him some importance in connexion with the Jacobite plots of his day ; but the very illiterate style of writing goes far to spoil the presentation of the character, and the relations of the hero to Mar, Pannure, and others are too inconsequent, not to say fatuous, to add any dignity to the plot. Duff of Braco fares hardly at the hands of the annalist. No doubt the early representatives of the present family of Fife were not in good odour in their district, but the colouring seems somewhat of the blackest. May we observe that the Duffs were not raised to the peerage till some forty years after the execution of their victim ? The anachronism is venial, however,

which can hardly be said for that by which the death of the "Black Captain" in the forest of Gaick is antedated by a century at least. The version of the tragedy here given shows that the writer possesses little knowledge of purely Highland history. His complete ignorance of Gaelic, too, is a good deal against him. On the other hand, he writes excellent dialect of the Aberdonian type, though such language as that of Betty Shanks, when she describes the murder, at Braco's instance, of the heir of Findlater, does not bear much repetition:—

"Weel, jist fit a raise up, a wis sittin' wi' ma face tae the sea; the bairnie ga'e a great scream, an' somebody shiv't me abin' and ran me doon tae the brink o' the precipice. Syne a lut clauthit wi' ae han' oot abin', and gript the bairnie in me oxter wi' the ither, an' skirtit wi' a' ma might. Syne he tore the bairnie oot o' ma oxter, an' wis gaun to throwt over the precipice, bit a grippit his arm, an' bittit his han'." *und so weiter* for a page or so. The writer seems ill informed in many matters of common knowledge. He strangely accuses the Stuart kings of want of ability. Their kingly qualities no doubt degenerated after the union of the crowns, but with the exceptions of James II. of England and his son no royal line was ever so distinguished for intellectual ability and personal magnetism as that which produced James I., James V., Mary of Scots, and Mary II. of England. In spite of good vernacular and a great deal of complicated and bustling action we cannot praise this book.

In *Broomieburn*, by Mr. John Cunningham (Innes & Co.), the district dealt with is the Scottish Border, and very accurate is the reproduction of local ways and thoughts, though the story is slight. Geordie Robson, the shepherd who is so ill advised as to do his wooing by proxy, and thereby confirms the cautious Jenny in the idea that she may as well have the farmer as the farmer's man, is one of the most elaborated characters. The simplicity both of George and his master places them entirely at the mercy of that worldly-wise young woman.

Although the scene of Edward Garrett's tale *Rab Bethune's Double* (Oliphant, Anderson & Ferrier) is also laid on the Borders, there is not quite so much elaboration of the national character, or rather, perhaps, the actors belong more to the conventional classes, which resemble one another more or less all over the world. Rab Bethune is not himself particularly attractive; he makes a rash deduction from receiving no answer to a certain letter which miscarries, and in his pique abandons the farmer's pretty daughter, Lesley Baird, for a loveless match with the child of a Jewish millionaire. But the "Double," the disinherited scion of the family, raises its moral average considerably. Poor Miss Lucy Bethune, who spends herself in keeping up appearances, and making the best of the old *roué*, her father, and his wilful son, standing up, as she holds, for the honour of her ancient house, is a pathetic figure; and the two scandal-mongering Miss Gibsons are a lifelike brace of Edinburgh gossips.

Strong pathos and depth of insight mark *The Provost of Glendookie*, by Mr. A. S. Robertson (Oliphant, Anderson & Ferrier), a tale of a Fife town at the beginning of the century. Saunders Simpson, the provost, who in early life sets his duty before his love, continues to old age to enjoy the happiness both of love and duty. When Kirsten, after six years' waiting, marries Henry Scott,—

"I canna blame ye, Kirsten, Sandie said to her. 'Ye've waited a hantle longer than I had any reason to expect. I wish ye weel, and the Lord's blessing gang wi' ye. My heart has never changed. Ye're the same to me as ye were six years syne, and I think ye'll aye be the same. Ye'll aye have a friend in me, and if ever I can dae anything for ye, ye've just to let me ken. Fare-ye-weel, Kirsten. I was real prood o' ye, an' Henry Scott's a lucky man."

Poor Kirsten had better have stuck to the faithful Sandie, for Henry is a dour man, and when his son Bauldie goes wrong expels him, a boy of fifteen, with every ceremonial of religious austerity. "Bauldie's Wa'-gaun" is a very characteristic chapter of Scotch peasant life, even to the impressive prayer, which, however, or something like it, we have seen before. When Henry Scott is stricken with the palsy that kills him, the silence he has maintained for twenty years is relaxed, and he dies with his son's name on his lips. Ere this it is found that Kirsten is "near stoppit, like a run-out clock." When the faithful friend of the pair, discovering her state, exclaims:—

"Did the doctor gie ye ony inklin o' what's wrang?" "Oo ay," she replies, "it's my heart, he says. He gae me a bottle. But, O sirss-sirss, if I'm taen awa' before him, what'll come ower him syne? If it was the Lord's will to spare me to see his end. I'd be thankful, for a stranger could na dae wi' him ava."

So speaks the hard-wrought wife in that "fell tranchise." Sandie's sister Leezbeth takes a less partial view:—

"He maun learn to dae as it'll dae wi' him. She has as muick richt to be taen into account as he has. My certie, if I had been his wife I would hae screwed anither pira in his nose."

In the end the wife dies first, "a' the pith taen oot o' her" by the arrogant, domineering, yet "God-fearing" husband of her choice. A different sort of Christian is our provost, who loves to worship nature in Blackfauld Plantin', with its view over the glorious Firth. He stands out from "the blend of apparent inconsistencies which this weaving and piron-winding community presents" in virtue of natural selection.

Not the worst of this galaxy of Northern lights is *Our Town*, by John Menzies (Fisher Unwin). Here, again, the reader is instructed in the ways of the kingdom of Fife, and "wabsters" and hinds are our *dramatis personæ*. The book opens well with the "observes" of the elders of "oor toon" on civilization, degeneration, and the railway: the last fatal to all country towns as the horse to Troy. The political radicalism and unbending local conservatism of the average folk of Fife; their hard judgments, especially of their betters, and the enthusiasm with which they will support an individual, right or wrong, especially if the well-to-do classes be against him (as witness the case of the minister and the feud of Bees and Wasps); the tough undemonstrativeness concealing the perfervid attachments of the family—all these are expounded with detailed fidelity.

OUR LIBRARY TABLE.

LORD STRATHEDEN AND CAMPBELL used to be looked on in the Lords as the arch-bore. Nobody ever listened there to a word he said, and probably no one read his speeches. But a reprint of them under the title *The Eastern Question* (Murray) shows that there was more substance in them than was admitted in the lifetime of their author. The speeches are intensely anti-Russian. The executors who edit them say that they represent the traditions of the Foreign Office "as laid down by Lord Palmerston." But Palmerston was far more anti-Austrian than anti-Russian, and he was by no means consistently pro-Turk.

MR. CHARLES LOWE publishes through Mr. Heinemann a most interesting and valuable volume on the life of *Alexander III. of Russia*. In a book brought out soon after the death of a distinguished or notorious man one does not expect history; but, except for literary style, which is somewhat lacking here and there, it is true history that Mr. Lowe here gives us—discriminating and fair. Mr. Lowe does full justice to the good points of the late "Imperator and Autocrat of all the Russias," commonly called by the Western press the "Tsar," a title little used in Russia since the days of Peter the

Great. If Alexander III. is praised by our author for his love of peace, which made him useful to Europe, and for those domestic virtues which he developed after marriage, he is debited with his many faults, and his reign is shown as what it was—ignorantist, and crushing to Finns, Poles, Germans, Jews, and the "unorthodox." The "French alliance" is justly ridiculed and reduced to its true proportions. Mr. Lowe points out how little Russian blood is officially supposed to run in the family, and says that the emperors are as little Russian as our kings are Stuart. But it is a curious fact that Nicholas I. and Alexander III. were intensely, and indeed exclusively, Russian in type. That this fact is consistent with purity of blood, and is a mere reversion to a dominant factor of ages long gone by, may be evidenced by the extraordinary likeness of the Duke of Devonshire to Sir William Cavendish, the founder of his family, and by the permanence of one type in the Austrian family, and in the Bourbons down to Louis XVIII. and the last Duc de Bourbon.

MESSRS. MACMILLAN & CO. publish *Britain's Naval Power*, by Mr. Hamilton Williams, a volume which contains a short history of the growth of the British navy from early times until Trafalgar. Mr. Williams is instructor in English literature on the Britannia. His statement concerning Elizabeth at her accession, "her right to the throne more than doubtful—her Protestantism well known—Scotland with a young queen whose claim to the English throne was far stronger than that of Elizabeth," hardly gives us confidence in the author's historical accuracy. His naval as contrasted with his general history is excellently rendered, and it is with this that we are now concerned. The suggestion that Shovel, in 1707, might have taken Toulon "but for the ineffective co-operation of the land forces" is hardly sound. Shovel bombarded the outer forts, but the land as well as the sea defences were strong, and the siege by our Imperialist allies was, although unsuccessful, far more serious than the naval operations. We are able, however, to praise this work, which forms a useful handbook for boys and for the general public.

SPORTSMEN whose experience extends to India and Africa will derive pleasure and amusement from reading *Incidents of Foreign Sport and Travel*, by Col. Pollok (Chapman & Hall): pleasure because some of the adventures are admirably described, and amusement because of the quaint blending of innocent sincerity with marvels which do infinite credit to the author's powers of imagination. His experience is wide, and was apparently gained in many countries; but much of it is so old as to be more pleasing to veterans, to whom it may recall past scenes, than useful to young men for instruction and guidance. Col. Pollok explains that he was very favourably situated as regards opportunities for sport: he was entered early, and did not permit too strict notions of duty to interfere with pleasure:—

"In those happy days there were no railways, telegraphs were unknown and the posts [sic] came only every other day.....Muster over, I used to sign the returns for the month, frank the necessary official envelopes, direct the subadar to have three parades a week, and then disappear for a fortnight or more to hunt or shoot the neighbouring jungles which swarmed with game. I had fine sport."

No doubt he had, and readers will learn how he slew his first tiger in the night, but failed to find it next morning, a wily heathen having in the mean time taken the beast to the nearest magistrate and absconded with the reward; how on another occasion, when he thought he had got safely away from his duties for a little quiet sport, his soul was vexed by a "fussy commandant and a fool for an adjutant," who demanded "idiotic returns of no earthly use to anybody to be prepared daily, weekly, and monthly"; and how it once fell to his lot to play the part of the elders to the Susanna of

four were were eleph scrip captu on pi is also horse by no more our Sout larg with and a been is "a on th been migh as al where "I Depu encan and a but got a Again, fish, it con is us volu pleas illus gen may name Tr Dire punct the addres teste place us, this usef suggesti tione on p do do Haz editi wide it sl arra "For unde sunr Wol port whe tion Com year prai the The Per its add du M. Lon has and

four Burmese beauties who, whilst bathing, were stalked by a tiger and tigress, both of which were slain by the successful colonel. Rhinoceros, elephants, buffaloes, and wild cattle are described, and various modes of destroying or capturing them are related. There is a chapter on pig-sticking, a sport which the author thinks is the finest the world can afford; he seems also to have speared leopards and bears from horseback, an experience we venture to think, by no means common. The later chapters are more surprising than the earlier ones, and to our taste less interesting. "A mixed bag in Southern India" is not only so mixed but so large that we have tried to catalogue its contents, with the result that 22 different kinds of game and a total head of 118 or more appear to have been bagged by one gun in a day. Then there is "a West African episode related by a friend on the Congo," which we think had better have been omitted, and there are other tales which might with advantage have been spared. But, as already stated, there is with the marvellous a blend of narrative evidently natural. Thus, when the Colonel took to fishing, he writes:—

"I had bought some second-hand tackle from a Deputy-Commissioner, so when in Bagh Dooar, encamped on the Manass, I threw in a spoon bait, and at my very first cast I hooked a large Mahseer, but the line was very rotten, so broke, and the fish got away."

Again, the observation that, when playing a large fish, another similar one approached and kept it company is true to nature; but the fishing, as is usual in India, was far from scientific. The volume contains much which may be read with pleasure; the type is large and distinct; the illustrations are spirited; and the binding and general out-turn of the book are appropriate. It may be noticed that the spelling of the author's name on the back of the book is different from that on the title-page.

THAT valuable volume *The Post Office London Directory* (Kelly & Co.) appears with its usual punctuality. The only novelty seems to be the introduction of many additional telegraphic addresses and telephone numbers. We have tested this huge work of reference in several places without finding a single error, or expecting to find one.

Whitaker's Almanack (Whitaker) has reached us, and as usual we have nothing but praise for this well-known miscellany of correct and useful knowledge. The only thing we can suggest is that in the article on "Universities" the new University of Wales is not mentioned. A few misprints may be detected: i.e., on p. 666, Eucalada and Aquibadan; but these do not affect the value of this excellent work.—*Hazell's Annual* (Hazell, Watson & Viney), edited by Mr. Palmer, is a work of similarly wide scope to "Whitaker's Almanack," and like it shows signs of much labour and care. Its arrangement is occasionally faulty: for instance, "Foreign Navies" had better have been put under "Navies" than under "Foreign"; and sundry little slips need correction. Lord Wolesey, for example, has published only a portion of his biography of Marlborough, and whether it deserve the epithet "fine" is a question open to dispute; and Sir W. Hardy is mentioned as a member of the Historical MSS. Commission, although he has been dead several years. Still the work is a highly useful and praiseworthy compilation; but the insertion of an advertisement on the back of the cover is no credit to the publishers.—The renowned *Almanach de Gotha* (Gotha, Perthes) has this year added eighty pages to its thirteen hundred, partly because so much additional space has been allotted to English dukes (a fact which would seem to show that M. Perthes does not despair of the House of Lords), partly because the Japanese navy list has been extended—an appropriate increment—and also because more attention has been paid to the British, French, and Dutch colonies.

As usual, the volume is a model of accuracy.—The first of the peerages to reach us is the *Windsor Peerage*, a handy volume, no longer edited by Mr. Walford, and now published by Messrs. Whittaker & Co., and like 'Hazell's Annual' disfigured by an advertisement on the binding.—The same calamity has befallen *Dod's Peerage, Baronetage, and Knightage* (Sampson Low & Co.), an old familiar friend, whom the publishers should have protected from such an indignity. There is no more convenient peerage than 'Dod.'—We have received from Messrs. Dean & Son that admirable repertory *Debrett's Peerage, Baronetage, and Knightage*, which we have never consulted in vain for anything that could be legitimately sought in its pages.

THE two new sixpenny magazines before us, *The Windsor Magazine* (Ward, Lock & Bowden) and *The Minster* (Innes & Co.), both bear witness to the strong influence the *Strand Magazine* has exercised. *The Windsor* gives a great deal of matter and abundant illustrations, and obviously caters for the general public, supplying several readable articles. *The Minster*, the successor of the departed *Newbery*, is of a more ecclesiastical cast. There is a light and agreeable article by Mr. Corney Grain, but Londoners have been so wearied by the din of controversy about the School Board that they will hardly care to learn from the Dean of St. Paul's why his friends were not more successful. Sir E. Arnold writes in his accustomed style on "The Triumph of Japan."

We have on our table *The Island of Madeira*, by Surgeon-General C. A. Gordon, M.D. (Bailliére, Tindall & Cox).—*The Past History of Ireland*, by S. E. B. Bouverie-Pusey (Fisher Unwin).—*Local and Imperial Taxation, and Local Government*, by J. C. Graham (King & Son).—*The Odes of Horace, Books I. and II.*, done into English Verse by J. H. Deazley (Frowde).—*The Book-Lover's Almanac for 1895* (New York, Duprat).—*Three Months in a Workshop*, by P. Göhre, translated by A. B. Carr (Sonnenchein).—*Nihilism as It Is*, by S. Stepienak, translated by E. L. Voynich (Fisher Unwin).—*Monism as connecting Religion and Science*, by E. Haecel, translated by J. Gilchrist (Black).—*A Fancy Sketch*, by G. Rivers (Fisher Unwin).—*The Rubies of St. Lo*, by C. M. Yonge (Macmillan).—*The Last of the Vikings*, by J. Bowring (Simpkin).—*The Whispering Winds*, by M. H. Debenham (Blackie).—*Borderland Fancies*, by E. Boulton (Leadenhall Press).—*My Indian Summer*, by Princess Altieri, translated by A. Euan-Smith (Black).—*The Humour of the Scot*, by J. Inglis (Edinburgh, Douglas).—*The Confessions of Amos Todd, Adventurer* (Fisher Unwin).—*The Boys' and Girls' Companion, 1894* (C.E.S.S.I.).—*Little Frolic* (Shaw).—*Sister Angela*, by Mrs. G. Sheldon (Henderson).—*Our Darlings*, edited by Dr. Barnardo (Shaw).—*At the Cross Roads*, by A. Wall (Nutt).—*Cradle Songs and Nursery Rhymes*, edited by G. Rhys (Scott).—*Patient Griselda, and other Poems*, by E. Walford (Chatto & Windus).—*Deuterographs*, arranged and annotated by R. B. Girdlestone (Oxford, Clarendon Press).—*New Testament Theology*, by Dr. W. Beyschlag, translated by the Rev. Neil Buchanan (Edinburgh, T. & T. Clark).—*The Speech of Man and Holy Writ* (W. R. Gray).—*Religion in Boyhood*, by the Rev. E. B. Layard (Methuen).—*Introduction to the New Testament*, by F. Godet, D.D., translated from the French by W. Affleck, B.D. (Edinburgh, T. & T. Clark). Among New Editions we have *The Government of God*, by W. W. Smyth (Stock).—*The Pilgrim's Progress*, by J. Bunyan, with an Introduction by Dr. John Brown (Stock).—*That Bother of a Boy*, by Grace Stebbing (Jarrold).—*Dulce Domum*, by F. Perry (Davis).—*After School*, by R. Overton (Jarrold).—*Through the Storm*, by Miss Emily Holt (Shaw).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Davies's (W.) *The Pilgrim of the Infinite, Discourses*, 3/6 cl. Dearden's (Rev. H. W.) *Parochial Sermons*, cr. 8vo. 3/6 cl. Hughes's (T.) *The Mainlines of Christ*, 12mo. 3/6 cl. Lex Mosaicæ, or the Law of Moses and the Higher Criticism, Introduction by Lord A. Hervey, edited by French, 15/- Parker's (J.) *People's Bible*, Vol. 24, 8vo. 8/- cl. Power (Rev. P. B.) and others' *What is the Gospel?* 2/- cl. Law.

Donisthorpe's (W.) *Law in Free State*, cr. 8vo. 5/- net.

Fine Art.

Earle's (A. M.) *Costume of Colonial Times*, 12mo. 5/- net. Fair Women, Forty Reproductions of Pictures in the Grafton Galleries, 4to. 6/- net.

Poetry and the Drama.

Argall's (A. R.) *The Inspiration of Song, and other Poems*, 2/- Chaucer's (Geoffrey) *Complete Works*, by Rev. W. W. Skeat, Vol. 6, 8vo. 16/- cl. De Vere (A. L.) *Selections from the Poems of*, edited by G. E. Woodberry, cr. 8vo. 5/- cl. Drennan's (J. M.) *Poems and Sonnets*, 12mo. 3/6 cl. Eschenbach's (W. von) *Parzival, Knightly Epic*, translated into English Verse by J. L. Weston, Vol. 2, 8vo. 7/6 net. Fuller's (F. W.) *Eadweard, and other Poems*, 12mo. 3/6 cl. Gale's (N.) *A Country Muse, First Series, Limited Edition*, 8vo. 15/- net.

Ibsen and the Drama, by Zanoni, cr. 8vo. 3/6 cl.

MacKechnie's (A. L.) *Verses for Music, Translated and Original*, 12mo. 2/6 cl.

Rickard's (M. S. C.) *Poems of Life and Death*, 4/- net.

Music.

Miles's (A. H.) *The Land of Song, an Introduction to Vocal Music for Children*, 4to. 2/- swd.

Bibliography.

Allen's (O. D.) *American Book-plates, a Guide to their Study*, royal 16mo. 12/- net; Japanese vellum, 42/- net.

Political Economy.

Flint's (R.) *Socialism*, 8vo. 12/- cl.

History and Biography.

Gustavus III. and his Contemporaries, 1746-1792, by R. N. Bain, 2 vols. 8vo. 21/- net.

Kingsford's (W.) *History of Canada*, Vol. 7, 8vo. 15/- cl.

Robinson (Mary), *Memoirs of*, edited by her Daughter, with Introduction by J. F. Molloy, cr. 8vo. 7/6 net.

St. Michael and Inveresk, ed. by J. Wilkie, 3/6 net.

Seymour (Chas.) of Connacht, *Reminiscences of*, by A. J. Seymour, cr. 8vo. 2/- cl.

Willard's (F. E.) *My Happy Half-Century, the Autobiography of an American Woman*, cr. 8vo. 3/6 cl.

Wood (Mrs. Henry), *Memorials of*, by her Son, C. W. Wood, cr. 8vo. 6/- cl.

Geography and Travel.

Baker's (Mrs. W.) *Pictures of Swedish Life*, 8vo. 10/- net.

Bentley (A. J. M.) and Griffinhoofe's (Rev. C. G.) *Wintering in Egypt*, cr. 8vo. 2/6 cl.

Malortie's (Baron de) *Here, There, and Everywhere*, 8vo. 15/-

Philology.

Brunnow's (Dr. R.) *Chrestomathy of Arabic Prose Pieces*, 8/-

Buchheim's (C. A.) *German Classics*: Vol. 12, Goethe's *Dichtung und Wahrheit* (first 4 Books), 12mo. 4/6 cl.

Cicero's *Milo, Kayser's Text, interleaved with the Oxford Literal Translation*, cr. 8vo. 3/6 cl.

Science.

Abbott's (C. G.) *The Birds about Us*, cr. 8vo. 5/- net.

Clowes (F.) and Coleman's (J. B.) *Elementary Qualitative Chemical Analysis*, cr. 8vo. 2/6 cl.

Fink's (Surgeon-Capt. G. H.) *Methods of Operating for Cataract*, cr. 8vo. 5/- cl.

Mason's (O. T.) *Woman's Share in Primitive Culture*, 6/- net.

Perkin (W. H.) and Kipping's (F. S.) *Organic Chemistry*.

Part 2, cr. 8vo. 3/6 cl.

Shield's (A. M.) *Diseases of the Ear*, cr. 8vo. 10/- cl.

General Literature.

Bamford's (J. M.) *Achan's Ghost*, 12mo. 2/- cl.

Baring-Gould's (S.) *Book of Fairy Tales*, illustrated by A. J. Gaskin, 8vo. 21/- net, cl.

Barnett's (E. A.) *The Training of Girls for Work, an Expression of Opinions*, 12mo. 2/6 cl.

Ellis's (K. J.) *Sancan the Bard*, 12mo. 5/- cl.

Foxe's *Sporting Notes and Sketches*, Vol. 2, 8vo. 10/- cl.

Froebel, *The Student's*, adapted by W. H. Herford, 2/6 cl.

Garth's (S.) *A Home for Old Maids*, 12mo. 2/6 half-pct.

Gerrare's (W.) *Phantasmæ, Original Stories*, 2/6 net, awd.

Hope's (A.) *The Secret of Wardale Court*, cr. 8vo. 6/- cl.

Morrison's (A.) *Martin Hewitt, Investigator*, cr. 8vo. 5/- cl.

Stenbock's (Eric Count) *Studies of Death, Romantic Tales*, 16mo. 3/6 net.

Thompson's (L.) *Rex, or Winning the Victoria Cross*, 3/6 cl.

Wedmore's (F.) *Renunciations*, cr. 8vo. 3/6 net.

FORIGN.

Theology.

Jüngst (J.): *Die Quellen der Apostelgeschichte*, 4m.

Sdralak (M.): *Die Strassburger Diözesansynoden*, 2m. 60s.

Music.

Straeten (R. van der): *Charles-Quint Musicien*, 5fr.

Bibliography.

Reichhart (Gfr.): *Beiträge zur Incunabelkunde*, 18m.

Political Economy.

Marx (K.): *Das Kapital*, Vol. 3, hreg. v. F. Engels, 10m.

History and Biography.

Grupp (G.): *Kirchengeschichte des Mittelalters*, Vol. 2, 6m. 80s.

Jansen (J.): *Geschichte des deutschen Volkes seit dem Ausgange des Mittelalters*, Vol. 8, 7m.

Kern (O.): *Die Gründungs geschichte v. Magnesia am Maiandros*, 4m.

Lecomte (Commandant): *Lang-eon, Combats, Retraite, Négociations*, 20fr.

Liebermann (F.): *Pseudo-Cautus Constitutiones de Foresta*, 1m. 60s.

Pastor (L.): Geschichte der Päpste seit dem Ausgange des Mittelalters, Vol. 2, 10m.
Spuller (H.): *Artis Ministris de l'Instruction publique*, Vol. 2, 3fr. 50.
Sybel (H. v.): Die Begründung des Deutschen Reiches durch Wilhelm I., Vol. 6, 7m. 50.

Geography and Travel.

Calas (T.): *Eu Russie et Autres*, 3fr. 50.
Miller (K.): *Mappe Mundi*, Part 1, 5m.

Philology.

Anthologia Latina, edd. F. Buecheler et A. Riese, Part 2, Fasc. 1, 4m.
Winkler (H.): *Sammlung v. Keilschrifftexten*, III., Part 1, 6m.

Science.

Cohen (B.): *Meteoritenkunde*, Part 1, 10m.

General Literature.

Stinde (J.): *Der Famille Buchholz 4 Thl.*: Wilhelmine Buchholz' Memoiren, 3m.

WASSAIL CHORUS AT THE MERMAID TAVERN.
(FROM 'A DAUGHTER OF ARDEN,' A TRAGI-COMEDY.)

CHORUS.

CHRISTMAS knows a merry, merry place
Where he goes with fondest face,
Brightest eye, brightest hair :
Tell the Mermaid where is that one place :
Where ?

RALEIGH.

'Tis by Devon's glorious halls
Whence, dear Ben, I come again :
Bright of golden roofs and walls,
El Dorado's rare domain,
Seem those halls when sunlight launches
Shafts of gold thro' leafless branches
Where the winter's feathered mantle blanches
Field and farm and lane.

CHORUS.

Christmas knows a merry, merry place
Where he goes with fondest face,
Brightest eye, brightest hair :
Tell the Mermaid where is that one place :
Where ?

DRAYTON.

'Tis where Avon's wood-sprites weave
Through the boughs a lace of rime,
While the bells of Christmas-eve
Fling for Will the Stratford-chime
O'er the river-flags embossed
Rich with flowery runnes of frost—
O'er the meads where snowy tufts are tossed—
Strains of olden time.

CHORUS.

Christmas knows a merry, merry place
Where he goes with fondest face,
Brightest eye, brightest hair :
Tell the Mermaid where is that one place :
Where ?

"W. H."

'Tis, methinks, on any ground
Where our Shakspere's feet are set.
There smiles Christmas, holly-crowned
With his blithest coronet :
Christmas loveth Friendship's face :
'Tis a countenance whose grace
Sheddeth balm and music o'er the place
Where we breathers fret.

CHORUS.

Christmas knows a merry, merry place
Where he goes with fondest face,
Brightest eye, brightest hair :
Tell the Mermaid where is that one place :
Where ?

HEYWOOD.

More than all the pictures, Ben,
Winter weaves by wood or stream,
Christmas loves our London, when
Rise thy clouds of wassail-steam—
Clouds like these, that, curling, take
Forms of faces gone, and wake
Many a lay from lips we loved, and make
London like a dream.

CHORUS.

Christmas knows a merry, merry place
Where he goes with fondest face,
Brightest eye, brightest hair :
Tell the Mermaid where is that one lace :
Where ?

BEN JONSON.

Love's old songs shall never die
Yet the new shall suffer proof :
Love's old drink of Yule brew I
Wassail for new love's behoof

Drink the drink I brew, and sing
Till the berried branches swing,
Till our song make all the Mermaid ring —
Yea, from rush to roof.

FINALE.

Christmas loves this merry, merry place ;
There stands he with fondest face,
Brightest eye, brightest hair :
Saith, "The drink tastes rare of sack and mace :
Rare !"

THEODORE WATTS.

DEFOW IN TROUBLE : 1702.

ONE of the most interesting and valuable portions of Mr. Wright's new 'Life of Defoe' is that which contains some hitherto unknown letters from Defoe to his daughter Sophia and her husband, Henry Baker. With these additions, Mr. Wright is able to record a total number of twenty-five letters by Defoe which have now been printed ; but he has overlooked a letter sent to Mr. Delafaye on June 7th, 1720, which was published in the *Athenæum* on August 26th, 1893. Mr. Wright has, moreover, been unaware of the existence at the Public Record Office of the important letter given below, a document which Prof. Arber kindly pointed out to me.

Defoe's famous pamphlet, 'The Shortest Way with the Dissenters,' was published on December 1st, 1702. The authorship was before long discovered, and the Tories were furious at the Dissenter who had used so insidious a weapon against them. Defoe concealed himself, and in the *London Gazette* published on January 11th, 1703, appeared the well-known proclamation, dated the 10th, describing Defoe's appearance, and offering a reward of 50. for his discovery. It has not hitherto been known that on the day before this proclamation was prepared, Defoe had written to Lord Nottingham in the hope of obtaining pardon of his offence in publishing his "scandalous and seditious pamphlet." This letter ('Domestic State Papers, Anne,' Bdle. 2, No. 26) was addressed "To the Right Honorable Heneage, Earle of Nottingham, Her Maj's Principal Secretary of State," and ran as follows :

MY LORD.—I am exceeding sensible that I have given her Maj's and the Government Offence, and severall Poor and some Innocent People being in Trouble on my Acco', moves me to address yo' Lordship in this manner, for which rudeness I humbly ask yo' Pardon.

I had long since surrendered to her Maj's Clemency, had not yo' Menacess of yo' Lordships Officers posest me wth such Ideas of her Maj's and yo' Lordships resentments, as were too Terrible, and such as respected former Things, which I have had no concern in, tho' I have had yo' Misfortune to pass for guilty by common Fame.

To flee from her Maj's justice seems my Lord to be a kind of raising war against her, and is very irksome to me. I beseech yo' Lordship to assist me in laying down these arms, or at least in making such a Truce, as may thro' her Maj's Condescencion obtain her Pardon.

My Lord a Body unift to bear yo' hardships of a Prison, and a mind impacient of Confinement, have been yo' only reasons of withdrawing my self : And my Lord the Cries of a numerous ruin'd Family, the Prospect of a long Banishment from my native Country, and yo' hopes of her Maj's Mercy, move me to thro' my self at her Maj's Feet, and to intreat yo' Lordships Intercession.

I beseech yo' Lordship to assure her Maj's that I am Perfectly Free from any Seditions Designs, and however I have unadvisedly offended I am, and ever was entirely devoted to her Interest and Service.

With yo' Lowest Submission I intreat her Maj's Pardon for this Mistake, for which I am ready to make any Publick Acknowledgement, and further humbly beseech yo' Lordships Pardon and Pacence in making a Proposall on my own Behalf, for tho' it must be unusual Condescencion in her Maj's to capitulate wth an offending Subject, yet offences differ in their Nature, and her Maj's Mercy is unbounded.

I was inform'd, my Lord, that when my dis-tress'd wife made application to yo' Lordship, you were pleasd to direct, I should surrender, and answer to such questions as should be asked me ; My Lord, would yo' Lordship condescend to Permit

any questions you think Fitt, be writt down, & sent to, or left at my house, I will as soon as I receive them, give yo' Lordship as Plain, Full, Direct & honest answer as if I were in immediate apprehension of Death from yo' resentments : & perhaps my Lord my Answers may be so satisfactory as may encline you to think you have been misinform'd concerning me.

But my Lord if after this I should still have yo' Misfortune to remain under her Maj's Dis-pleasure, I am then her Most Humble Petioner, that she will please to Remitt yo' rigor of Prosecution, & that pleading guilty I may receive a sentence from her particular justice a little more tollerable to me as a Gentleman, than Prisons, Pillorys, & such like, which are worse to me than Death.

I beg leave to observe to yo' Lordship, that Felons, & Thieves, whose Punishm't is Death are frequently spar'd upon entring in her Maj's Service. If her Maj's will be pleased to Order me, to serve her a year or more at my own charge, I will surrend'r my self a Voluntier at ye head of her Armyes, in ye Netherlands, to any Coll' of horse her Maj's shall direct, & without Doubt my Lord I shall dye there much more to her Service than in a Prison ; and if by my Behaviour I can expiate this offence, & obtain her Maj's Pardon, I shall think it much more honourable to me than if I had it by Petition.

And least I should seem to prescribe to her Maj's Mercy, My Lord, if her Maj's abatinge of her Prisons, & corporall Punishments, shall please to put an Execucon, I resolve cheerfully to submit to it, & thro' my self upon her Native Clemency.

But if her Maj's shall extend her Grace to a total remission of this offence, and if I may presume to say shall further be pleas'd to accept my Service, I will raise her Maj's a Troop of horse, at my own charge, & as yo' head of them I'll serve her as long as I live.

At least my Lord this may assure you, I am ready wth my hand, my Pen, or my head, to show her Maj's the Gratitude of a Pardoned Subject : & to give her Maj's all the Satisfacion I am capable of, of being extremly grieve'd that I have offended her, Humbly entreating Yo' Lordships Fav' & Intercession which possibly yo' Lordship will not repeat, when she shall find you have granted it to a zealous, thankfull, & faithfull Subject, & to

May it please yo' Lordship,
Yo' Most Obedient, Distressed
Humble Petioner & Serv'

Janu 9th 1702[3].

DE FOE.

How unavailing was this petition we know : an informer discovered Defoe to the Government (Wright's 'Life,' p. 74), and on the 24th of February he was indicted at the Old Bailey. In July he was tried, ordered to stand thrice in the pillory, to find sureties, to pay two hundred marks, and to lie in prison till all was performed. The pillory, which he had dreaded so much, turned out to be a popular triumph, but the imprisonment lasted for a year and a half. At length, through Harley's intercession, the queen "came to have the truth of the case laid before her," and Defoe "soon felt the effects of her royal goodness and compassion." His wife and family were relieved, and his fine was paid. Defoe's lasting gratitude towards Harley and Queen Anne was afterwards to shape his conduct in a way which exposed him, often through misunderstanding, to charges of treachery and double-dealing — charges that have been brought against him from time to time down to the present day.

GEORGE A.AITKEN.

A COMPLAINT.

British Museum, December, 1894.

I SHALL be much obliged if you will allow me to draw attention to a piece of literary courtesy on the part of Mr. Salt Brassington, which is at once annoying to myself and somewhat unfair to the purchasers of his 'History of the Art of Bookbinding.'

On June 20th, 1891, I contributed to the *Queen* a signed article on 'Early London Bookbinders,' with eight illustrations by myself. Two months later, on August 29th, I contributed, this time over my initials C. D., another article, on 'Embroidered Books at the Burlington Fine Arts Club,' also illustrated by myself. From the second of these articles Mr.

Brassington has borrowed my illustration of the binding of a copy of "Udall's Sermons, 1596," lent by the late Mr. S. Sandars (whose name *more suo* Mr. Brassington misspells); from the first article no fewer than six of my eight illustrations are appropriated. In neither the one case nor the other is there a word of acknowledgment.

No doubt Mr. Brassington has honestly paid the proprietors of the *Queen* for the use of these *découpages*; but it seems not a little unfair to the purchasers of his book that old illustrations should be served up without any statement of their origin, and also hardly courteous to another writer on the same subject to borrow his drawings without notice to him or any public acknowledgment.

It is no part of my business to examine the provenance of others of Mr. Brassington's illustrations; but as I am peculiarly interested in those which profess to be taken from bindings in the British Museum, I may point out that the reproduction on p. 128, which professes to be taken "from the original in the British Museum" of the binding of Postilla Thome de Aquinas in Job, is, in point of fact, not taken from this book at all, but from an old *cliché* used in the catalogue of bindings at Nuremberg, published there in 1889 (p. 22). The Museum binding, though sufficiently like the Nuremberg one to deceive a careless observer, has important and interesting differences. The stamps used in the border are different in number and sometimes in design, as also in arrangement, and the central panel is quite half an inch broader, and thus contains an additional strip of the original design. Mr. Brassington's description is thus doubly wrong. His illustration is not taken from an "original in the British Museum," but from another book altogether, and the central panel is not "hand wrought" at all, but simply an impression from an unusually finely engraved stamp.

CYRIL DAVENPORT.

MR. ROBERT LOUIS STEVENSON.

THE most striking individuality in English letters of to-day has gone from us. The loss is the greater since one of the peculiar notes of his genius was its versatility and unexpectedness. You could never guess what Stevenson's next book was going to be about. It might be a footnote to history, a familiar study of men or of books, a mediæval romance, a new Arabian night, a talk about talking, a tale of Thule or a ballad of the South Seas, a nursery rhyme or a sympathetic study of old men. What might he not have given us if his years had stretched to the Psalmist's span!

But amid all the diversity of his work there was one common strain which made it all his and gave the individual note. Jeffrey wondered where Macaulay got that style of his; Stevenson has told us how he created the prose instrument which has done more than anything to break up the Macaulayesque influence. He played the "sedulous ape," as he himself phrased it, to Mr. Ruskin, to Hazlitt, to Sir Thomas Browne, to all the great ones of the past. It has been suggested that in his style he owed more to a master of the present than to any of the past grand masters. There are who give to Mr. George Meredith the rights of paternity to Stevenson's style. And, indeed, in their search for the unexpected adjective, in their use of the metaphoric verb, in their appeal to the *sous-entendu*, both masters have a common method. Yet the younger man has surpassed his models in lucidity, in grace, in restraint of his eccentricities, with the result that for ease there has been nothing like Stevenson's style since Lamb, while for vivacity and vividness there is nothing like it elsewhere in English prose. The richer rhythms he perhaps lacks, and his tone has possibly at times a touch of affectation. But no more subtle instrument of human thought has ever been wielded more gracefully outside

the shores of France. No wonder that its influence has spread far and wide, till even the suburban journalist writes with something like ease.

But it was something more than that sedulous imitation that gave Stevenson's style its *cachet*. The style is the habiliment of the spirit. At first sight it might seem that Stevenson was as much the sedulous ape in the spirit of his work as he had been in the style of it. Here we see Edgar Allan Poe, there Alexandre Dumas; here Walt Whitman, and there Walter Scott; Hazlitt here, and there Laurence Sterne. Yet what is this but to say that he was of the classic tradition and carried it on in all branches of his work? And in all his superiority of style put him on the level even of the great masters he was copying. If he could not equal Poe's command of the eerie and fantastic, Dumas's grouping and broad canvas, Scott's humour and geniality and multifarious life, he could clothe what he took from each in drapery more closely fitting than any they had in their wardrobe. His very choice of models was significant, and the Romantic Revival in the English novel of to-day had in him its leader.

But for one side of his activity he had to go back to no other original than himself. He first found himself in his characteristic studies of men young and old, and revealed in his treatment of them a philosophy of life that was all his own. Stevenson was the first of the younger voices who spoke out the thoughts of men who faced life without the support of the older traditions. He was the laureate of the joy of life, of the life here and now. He courted Life like the gallant that he was what time he himself was walking hand in hand with Death. That joyous acceptance of life as it is was the predominant note of Stevenson, and was the chief artistic lesson he has left to his age.

Herein Stevenson came in line with the French school of literary critics of life. They have been untrammeled by the older traditions, they have faced life in all its aspects bravely and gallantly, they have been curious in their wordcraft, yet in this last, if in naught else, they carried on the older traditions. Only in one thing did Stevenson part company with them. One of the aspects of life which the French faced most boldly and unflinchingly is the fact of sex. Stevenson shrank from this consciously and avowedly. He clung to the cleanly tradition of restraint and self-respect in this regard, and except for some slight sketches in "Prince Otto," woman is absent from his pages. The fact is characteristic of the two civilizations.

It was this gay, gallant, fresh philosophy of life that lent their chief charm to his first efforts, "An Inland Voyage" and "Travels with a Donkey." He moralized every step of the way. Not a character appears that is not ethically valued in the scheme of life—this one for his courtesy, that for his silence, another for his courage, she for her gaiety, he for his grumpiness—all are judged ethically as well as artistically. Yet Stevenson was singularly deficient in capacity for catching characteristic traits of physiognomy. He rarely, if ever, pictures men by his pen. He cannot give a character by a trick of gesture as Dickens could, and did.

Still more was this philosophy of his predominant and pervading in his critical studies. Whether he was judging Burns or Villon, old admirals or young men, a lover, a soldier, or a poet, the appeal was to an ideal of character which Stevenson had formed for himself straight from the facts of life, or perhaps one should say straight from the facts of Scottish life. Although he may have thrown over the older creeds, they formed at least the frame to his picture of life. He was Scot of the Scots in his judgment of things, and we might almost forgive Calvinism for the misery it has caused in the world if only because it formed, as it were, the

sash to the window from which Stevenson looked out into the world.

It is this Calvinistic framework, hard but clear, which imparted such effectiveness to the booklet by which he most impressed the world. "Dr. Jekyll" became a classic from the day it was published. It stands beside "The Pilgrim's Progress" and "Gulliver's Travels" as one of the three great allegories in English. It appeared in the midst of the Jack the Ripper terror, and I have often thought it was the artistic reflex of that mysterious series of crimes. Its artistic economy is almost perfect; every word tells. In the background looms one aspect of the great problem of sex which Stevenson elsewhere evaded or avoided. But the facing of the facts of life is straightforward and sincere. Mr. Hyde is as much part of the composite nature as is Dr. Jekyll.

It is curious that his other great popular success should have been made with a book of an entirely opposite character, as objective as the other was psychopathic, as open and straightforward as the other was weird and mystic. "Treasure Island" struck, if not a new note, a disused one in English fiction. He founded, or at least refounded, the *plein air* school. The moment was ripe and the man had come. The world was getting tired of analysis and introspection. It had had enough of looking on at painful parturitions of society nothings. Yet our gratitude to Stevenson need not be the less because he appeared when he was wanted. In literature, above all things, the master is paramount. There are always a number of facile pens that can write ditto to Mr. Burke. If Stevenson had chosen to develop the more morbid side of his genius, the world might have been flooded with morbidity. He took us out into the open air and made us care for the common life and adventures of men. If young gentlemen nowadays find it more profitable to write second-rate imitations of Dumas than to become Cabinet ministers, they owe it to Stevenson; but for him they might have been Howells and James young men.

Of "Treasure Island" itself one finds it difficult to speak the unexaggerated word. That the subject itself and many of its details were reminiscent with Stevenson matters not. It is the unique fusion of incident and character interest that makes the book so remarkable. It is action, action, action, from the first sentence to the last. Yet every one who plays his part in the action is as deeply characterized as if he were the centre of an introspective novel. It is not alone the sea cook himself; there is not a single person whose name is given in the book whose character we do not know almost as well, if not as thoroughly, as that versatile villain. From Billy Jones to George Merry they are characterized with a firmness of touch and certainty of vision equal to Phil May's.

Much the same may be said of "Kidnapped." But though the plot lacks the epic unity of the other, yet the characterization here touches profounder depths. Stevenson was breathing his native air—he could create, and not merely construct character. After all, your buccaneer does not pay for mining deep into his character. Stevenson had struck it rich when he had to deal with Alan Breck, poet and spy, deserter and rebel, brave and a braggart. Those who know the printed report of the trial of James Stuart will recognize what scanty material Stevenson had for his creation both in "Kidnapped" and its sequel "Catrina." This latter failed just because he gave us too much of the trial. It is, indeed, curious that in both books fascination only begins when we cross the Highland line, either locally or spiritually. The Lowlander, with his canny caution, cannot stir our blood. It is one of Stevenson's triumphs to have kept consistently cool the tone of the narrator, the Lowland David Balfour, amidst all the feuds of the Gael.

A similar triumph was achieved when Steven-

son put in the mouth of a dominie the strange tale of a fraternal feud told in 'The Master of Ballantrae.' The Master himself is over-elaborated, and the whole book is too episodical and not closely enough knit together. Yet there are touches that cut as deep, and there are scenes that stand out as clear, as anything in Stevenson. The duel by candlelight, the Master's farewell to his home, the two brothers at the tailor's shop, are as vivid as anything he did, but the connexion of the book is not organic.

I have now commented upon all of Stevenson's work in fiction that is of really first-class rank. The Suicide Club in the 'New Arabian Nights' may go to join the others. But the rest is only fantastic trifling which leaves but slight impress on the memory. Almost the same might be said of the 'Merry Men' volume, but the tales there touch deeper notes. In 'Markheim' a higher level is reached—it wanted little more to have been a second 'Jekyll.' Thrifty as Stevenson was as a creative artist, wasting never a word or an incident, he yet required a largish canvas before he could produce his full effect. It must ever be so with the masters of characterization; the *conte* is not for them.

In thinking over Stevenson's work one is apt to overlook 'Prince Otto.' It is of so different a *genre*, it has almost a note of insincerity. Yet that very note is cognate with its subject, and in its rococo manner it is a perfect bit of novelistic *bric-à-brac*, a sort of romance in Dresden china. There is one chapter, however, that redeems it. The flight of the princess through the woods in the night is one of the most perfect things Stevenson ever wrote. It is characteristic that it should come with the plunge from courtly artificialities into the open air and Nature unadorned. The character drawing is as firm as elsewhere. The Miller, the Scotch Colonel, the English Traveller, the demure Countess, the sensualist Conspirator, all these bite the steel with clean-cut lines. Yes, 'Prince Otto' is the Stevensonian crux; like not that and you are no true Stevensonian.

Of his more recent excursions in company with Mr. Lloyd Osbourne there is little need to speak—he could not ride tandem. Touches there are in 'The Wrecker' and the rest which recall the unadulterate Stevenson, but they are few and far between. Those books should form no part of his luggage on his journey to the House of Fame.

Nor will he carry with him up the hill his volumes of verse, attractive though they be in many respects. But their attraction lies not in themselves, but rather in the fact that Stevenson wrote them. That applies even to the 'Child's Book of Verses,' unique as it is. If we contrast it with the 'Songs of Innocence,' we see how Stevenson has failed to transmute verse into poetry. He was emphatically a speaker, not a singer.

All his qualities coalesced when he came to deal with his own life as a young man in the 'Memories and Portraits,' and with the life of all young men in the 'Virginibus Puerisque.' The light touch, the full feeling, the deep thought, the gay and gallant aspect, make the books as bright as youth itself. He could creep into a child's mind; but the thoughts and feelings of these books were those of a man who was ever young at heart, and so they are fitted to be for ever the *vade-mecum* of the young man. Who has entered into the motives for a young man's laziness like Stevenson? Who has expressed so well the haunting sense of inutility which besets almost all men on entering life? Yet how playfully and how cheerfully he diagnoses the nostalgia!

These bright books, full of the most ebullient life, were written by a man gazing steadfastly into the eyes of Death. Perhaps it was the insistent need for getting rid of morbid thoughts that led Stevenson to dwell on the active life in

the open air. But what a dauntless courage that could disregard the perpetual menace of his grisly visitant and play so well the part of the young man into whose calculations Death enters not! His were indeed brave words, and their courage is an inspiration. JOSEPH JACOBS.

Literary Gossip.

MR. GLADSTONE has in the press a new work on which he has been engaged for many years. It consists of a concordance of the Prayer Book version of the Psalms, together with a subdivision of the Psalms under their various headings, and other information of a similar kind. The Psalter with these addenda will be printed in a small pocket volume, and published early next year by Mr. Murray.

In order to celebrate the completion of the "Rulers of India" series the Vice-Chancellor of Oxford University, Dr. Magrath, Provost of Queen's, has issued invitations for a dinner which is to take place on Saturday, January 26th.

MR. SKELTON will contribute to *Blackwood* for January the second instalment of his 'Reminiscences of James Anthony Froude.' Mr. Walter B. Harris's account of how, pursued by a well-armed cavalcade, and under a constant dropping fire, he effected his 'Escape from Mulai Bushta,' a fanatical religious festival of the Moors, never previously witnessed by a European; and a description by an eyewitness of 'How the News of the Battle of Ping Yang was told in the Dragon Valley, Province of Canton,' will also appear in the number.

At the present moment it may be not inappropriate to recall that admiration for the great essayist led Mr. Stevenson to propose to write a monograph on Hazlitt for the series of "English Men of Letters," but the offer was declined by the editor.

PROF. F. MAX MÜLLER will contribute to the January number of the *Jewish Quarterly Review* a memoir of the late M. James Darmesteter. The article will contain a review of the present position of Zend studies. Mr. F. C. Conybeare contributes to the same number a paper based on an Armenian version of the Apocalypse of Moses.

MR. BODLEY writes:—

"The reviewer of 'L'Empire Libéral' in the *Athenæum* of December 15th tells M. Emile Ollivier that instead of writing 'Robert Peel' he 'should have written Sir Robert Peel, or better, of course, Peel.' Had the statesman's name been found in that form in an English translation of the work the criticism would have been just, but M. Ollivier, in writing it thus in a French book, was only following strict precedent. The Repealer of the Corn Laws enjoys in France with one other illustrious Briton a special style of appellation, which has become absolutely classical. He is almost invariably called 'Robert Peel,' as the author of 'Waverley' is called 'Walter Scott.' A few weeks ago, in the Budget debates in the Chamber, his authority was frequently invoked, and economists of all shades—from M. Léon Say, who is perfectly familiar with the laws of English nomenclature, to less-known Deputies like M. Rivet—referred to him as 'Robert Peel, le réformateur immortel,' &c. (*Journal Officiel*, December 4th).

Last autumn, meeting M. Emile Ollivier on a steamer on the Lake of Geneva, I pointed out to him the present Sir Robert Peel's house on

its shores. 'Le fils de Robert Peel?' he asked, with great interest. Visitors to that beautiful spot are told that if they wish to be directed thither by the French-speaking natives it is useless to inquire for the residence of 'Sir Robert Peel,' or of 'Lady Emily Peel,' or even of 'Monsieur Peel,' but for 'la villa Robert Peel.' It is to be noted that while the surname is given its English pronunciation, the baptismal name is pronounced *à la française*, an inconsistency somewhat analogous to the pronunciation of 'Thiers' formerly in vogue in England, which was made to sound like Tears, the French force being given to *Th*, while the English sounding of the final *s* was added. A Christian name in France often becomes by popular usage an integral part of family name, as in the case of Casimir Perier, which is now the legal patronymic of the President of the Republic and of other descendants of Louis Philippe's minister. Victor Hugo's first name has not been adopted by his family, but it is as rare for a French writer to call him Hugo *tout court* as to write 'Peel' or 'Scott,' and to French eyes 'Sir Robert Peel' or 'Sir Walter Scott' would seem nearly as strange as 'Comte Victor Hugo.'

DR. FENNELL intends to form a company for publishing his proposed 'National Dictionary of the English Language,' the capital of which will consist of 15,000*l.* in 5*l.* shares. The directors will be Mr. A. J. Butler, formerly Fellow of Trinity College, Cambridge, and late editor of Cassell's publications; Dr. Fennell; Mr. P. M. Thornton, M.P.; and Sir H. T. Wood. Mr. E. Marston has revised the estimates and arrangements, which allow for the remuneration of four sub-editors and five assistants, and, it is understood, thinks well of the scheme. The two latest English dictionaries issued in the United States, the 'Century' and the 'Standard,' have been brought out by companies.

MR. MURRAY will publish early next year a new work by Miss E. M. Caillard, whose works on electricity and on the 'Invisible Powers of Nature' are already well known. The new volume, which will be called 'Progressive Revelation,' will contain an attempt to demonstrate in what way Christianity supplies a response to the growing demands of reason and the moral consciousness.

MR. S. ARTHUR STRONG will shortly print in the *Journal of the Royal Asiatic Society* the text of an Arabic MS. in the British Museum, believed to be unique, and containing the history of the island of Kilwa, near Zanzibar. The MS. was presented to Sir John Kirk by Barghash B. Sa'id, Sultan of Zanzibar, and it not only throws new light upon the earlier history of the island, but describes the coming of the Portuguese under Vasco da Gama and Cabral.

THE last verses by Mr. R. L. Stevenson to reach this country will appear in the forthcoming number of the *New Review*, which makes a good start under the editorship of Mr. Henley towards the close of the present month. Entitled 'The Woodman,' and dated "Vailima," the poem is said to be an original allegory of life, written in octosyllabics, running altogether to a hundred and forty-four lines. It is expected that an article on Mr. Stevenson's art, by Mr. William Archer, will appear in the same issue. Sir Charles Dilke contributes the first of a series of twelve articles on the Naval League and Mr. Frederick

Greenwood writes on the Anglo-Russian rapprochement. The relations between France and England will be discussed by M. Emile Olivier. Mr. W. S. Lilly treats of 'The Problem of Purity.' Mr. C. F. Keary gives 'India: Impressions'; Mr. G. S. Street 'An Eulogy of Charles II.', and Mr. G. W. Steevens a note on the new Ibsen. In the shape of fiction there will be the first three chapters of 'The Time Machine,' by Mr. H. G. Wells, and 'The Next House,' one of a number of "Little Stories about Women," by George Fleming. Mr. George Wyndham, M.P., furnishes some *vers de société* called 'A Walking Skirt.'

We have just heard from Edinburgh of the death of Mr. Alexander Edmonstone, "formerly publisher." Mr. Edmonstone had been living in retirement for several years, but at one time he held a prominent position in his native city. In company with Mr. David Douglas, the firm of Edmonstone & Douglas, as publishers, retail book-sellers, and librarians, was considered one of the most important in Edinburgh, and their shop was the visiting place of the late Dr. John Brown and of the *élite* of the literary world. Unfortunately for Mr. Edmonstone, the partnership was dissolved, and he, being the highest bidder, secured the shop in Princes Street and the goodwill of the business, but at so high a price that he was obliged to sell many of his copyrights in order to pay off his retiring partner. This considerably crippled his resources, and as perhaps the majority of the customers followed Mr. Douglas to his new establishment in Castle Street, Mr. Edmonstone saw himself obliged to give up business. He was a handsome, tall man, and took a great interest in the Volunteers, of which body he became a captain.

A sum of 50*l.* has been raised in Staffordshire for Mr. Rupert Simms, the author of 'Bibliotheca Staffordiensis.' Mr. Simms has completed this meritorious work in the face of every obstacle. When a child he lost both his hands by falling into some unguarded machinery; he received but a slender education, and he has always been very poor. Certainly 150*l.* ought to be raised, in order to clear off the expenses he has incurred and enable him to start afresh.

MESSRS. J. M. DENT & Co. have in preparation an edition of Balzac's novels, translated from the French. Mr. George Saintsbury has undertaken the editorship, and it is to be hoped will revise the translation. In addition to a full general introduction to the series, he is writing a shorter one to each novel. It is hoped to complete the novels in about thirty volumes, and the edition will not be expensive.

MRS. S. LEWIS writes:—

"I regret to find that I have made two mistakes in the introduction to my translation of the Syriac Gospels. On p. xxvii I ought to have said that in *some* (not *the*) Greek codices where vv. 9-20 of Mark xvi. do occur, the word *rélos* is found after v. 8. On p. xxx I have said that the interpolation 'Woe unto us,' &c., was already known to us from Codex Bezae. I should have said the Gospel of Peter. These two documents must have changed places in my memory, from the fact that Cambridge scholars have distinguished themselves in the study of both. I have also forgotten to include

John viii. 1-11 in my list of omissions from the *Textus Receptus*, possibly because its absence is so obvious."

We ought to have recorded last week the decease of Mr. Alexander Ireland, author of 'The Book-lover's Enchiridion' and an authority with regard to Hazlitt, Lamb, and other writers of the early years of the century. Mr. Ireland, who was for many years connected with the *Manchester Examiner*, was a most useful and devoted friend to Emerson, and contrived for Robert Chambers the publication of 'The Vestiges.'

The only Parliamentary Paper likely to be of interest to our readers this week is one which gives the Accounts of Building Societies for 1892 (1*s.* 9*d.*).

SCIENCE

MR. A. C. RANYARD.

It is with great regret that we have to announce the death of this well-known scientific writer and worker at the comparatively early age of forty-nine. When struck down by the mortal illness of which he died on the 14th inst., he had been making up his mind (we have this from his own lips) to abandon other pursuits and devote his time to science, from which many interesting results would doubtless have accrued; but *Deo aliter visum*.

Arthur Cowper Ranyard was born at Swanscombe, Kent, on June 21st, 1845; his mother ("L. N. R.") was the author of 'The Book and its Story' and other popular religious works. He completed his education at Pembroke College, Cambridge, and graduated in mathematical honours in 1868; after which he studied law and was called to the Bar (Lincoln's Inn) in 1871. He took an active part in the foundation of the London Mathematical Society, of which he was one of the first secretaries, whilst Prof. De Morgan was the first president. Mr. Ranyard had been elected a Fellow of the Royal Astronomical Society in 1864, when only nineteen years of age; and in 1870 acted as one of the secretaries of a joint committee of the Royal and Royal Astronomical Societies for the purpose of organizing an expedition to the Mediterranean to observe the total solar eclipse which occurred on December 21st in that year. Wrecked on the Sicilian coast, he nevertheless succeeded in observing the eclipse near Agosta, a few miles to the north of Syracuse. On his return to England, he undertook to assist the Astronomer Royal in preparing the report of the observations of this eclipse, with which it was intended to unite those, hitherto unpublished, of the total eclipse of July 18th, 1860 (observed in the famous Himalaya expedition); but it being found desirable, as the work advanced, to institute a systematic comparison with the phenomena observed in previous eclipses, Mr. Ranyard eventually took sole charge of this, and the results at last appeared, forming the bulky forty-first volume of the *Memoirs* of the Royal Astronomical Society, and including a general discussion of total eclipses up to that of July 29th, 1878, which was observed by Mr. Ranyard himself at a place called Cherry Creek, near Denver, in Colorado. On that occasion he had accompanied an American expedition; four years later he took part in a French expedition to Egypt, and observed the eclipse of May 17th, 1882, at Sohag.

Several papers proceeded from his pen on the 'Early History of the Achromatic Telescope,' on 'Photographic Action,' &c. In 1872 he undertook, in conjunction with Lord Crawford, a series of experiments on photographic irradiation, with a view to ascertain the cause of the enlargement of the photographic image of a bright object under long exposure;

and in 1886 he showed experimentally that the intensity of photographic action varies directly as the brightness of the object photographed and also directly as the time of exposure. In 1885 he edited (in conjunction with the widow) Prof. De Morgan's book (amplified from a number of articles contributed to *Notes and Queries*) entitled 'Newton, his Friend and his Niece,' the object of which is to show the great probability that Catherine Barton, Newton's half-niece, had been privately married to the Earl of Halifax before she became, subsequently to his decease, Mrs. Conduitt.

In 1888, on the death of Mr. Proctor, Mr. Ranyard undertook the editorship of *Knowledge*, which had become from a weekly a monthly magazine; the skill with which he conducted it for six years is well known, and the excellence of the illustrations which he was at the pains to procure enabled readers to follow the progress of the new astronomy in a way which would otherwise have been impracticable. Mr. Proctor left what he intended to be his greatest work, 'Old and New Astronomy,' unfinished; this, too, was taken up and completed by Mr. Ranyard. Of it the *Athenæum* remarked: "A better explanatory and historical résumé of the great and far-reaching results achieved in the study of the worlds around us and the stellar universe of which we are able to take cognizance by modern science.....does not exist in our language"; and the part to which these words are especially applicable is due to Mr. Ranyard. He died, we should state, unmarried, but his loss is deeply regretted by many friends. He was for several years one of the honorary secretaries of the Royal Astronomical Society.

SOCIETIES.

ROYAL.—Dec. 13.—Sir J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'On the Photographic Spectrum of γ Cassiopeiae,' by Mr. J. N. Lockyer,—"On the Yield Point of Iron and Steel, and the Effect of Repeated Straining and Annealing," by Prof. W. C. Unwin,—"Preliminary Note on Embryonic Fission in Lichenopora," by Mr. S. F. Harmer, and—"The Influence of the Force of Gravity on the Circulation," by Mr. L. Hill.

ASIATIC.—Dec. 11.—Sir R. West in the chair.—Dr. T. Bloch read a paper 'On an Unpublished Valabhi Copper-plate Inscription of King Dhruvases I.' The inscription is in Sanskrit, is written in prose, and is one of the oldest Valabhi inscriptions that have yet been discovered, being dated 207 of the Gupta Samvat=AD. 536-37. The purport of the inscription is to record a grant made by the king to the congregation of monks residing in the vihāra founded by the king's sister Duddā, and to another founded by the venerable teacher Budhdāsa. The grant consisted of a village named Vataprajaka (?). Of the two monasteries, the first is well known, but the second has not been found in any inscription hitherto discovered. The chief interest connected with this new copper-plate is that it confirms the historical account we already possess that the Valabhi kings, although themselves devout worshippers of Siva, were yet protectors and patrons of the Buddhists who lived in their country, while it also shows the wide spread of Buddhism at that period and the religious toleration accorded to it.

STATISTICAL.—Dec. 18.—Mr. G. Drage read a paper on the subject of 'Alien Immigration.'

SOCIETY OF ANTIQUARIES.—Dec. 6.—Sir A. W. Franks, President, in the chair.—Mr. Rosenheim exhibited a silver-gilt spoon with enamelled bowl and stem, probably Flemish of the second half of the fifteenth century. The stem unscrews into two pieces, which, with the bowl, fit into an original case of ornamented *cuir-bouilli*.—Mr. Salting exhibited an exceptionally fine and perfect ivory comb, of French work of the early fourteenth century.—The Dean of Wells exhibited a small laten ecclesiastical seal found at Wells.—Chancellor Ferguson communicated a report on: (1) the excavation of a large tumulus, containing a division wall, in the Low Field at Kirkoswald; (2) the discovery of a grave made with flanged tiles bearing the stamps of the Second and Twentieth Legions; (3) the rediscovery of a Roman inscription ('Corpus,' vii. 932, and 'Lapid,' 495) found at West Walls,

Carlisle, in 1828; (4) the discovery in the river Petterill, near Carlisle, of a Roman milestone with earlier defaced inscription; and (5) the finding of two Terra del Fuegan harpoons in or about 1875 in peat near Newby Grange.—Mr. R. W. Twigge communicated an architectural and historical description of the magnificent cathedral fortress-church of St. Cecily at Albi.

Dec. 13.—Sir A. W. Franks, President, in the chair.—Mr. S. W. Williams exhibited and presented a photograph of a sculptured stone found in Llandrindod Church, Radnorshire.—Mr. Pritchett exhibited a latten steelyard weight, with imitation heraldic shields, probably of the fourteenth century.—Chancellor Ferguson exhibited a small plaque of Limoges enamel, with figure of the Blessed Virgin Mary, probably from the cover of a *textus*, of early thirteenth century date.—Mr. Barker exhibited a splendid bronze collar of the late Celtic period, originally set with coral or glass, found at Wraxall, Somerset. In illustration the President read some notes descriptive of all the known examples of similar collars.—Mrs. Morrison exhibited a curious wooden image of Our Lady of Pity, of early sixteenth century date, believed to have come from some Wiltshire or Dorsetshire church.—Sir John Evans exhibited a Saxon gold brooch, found at Tostock, Suffolk.—Mr. Page exhibited a number of Roman and medieval antiquities, found at St. Albans, including a small bronze figure of Venus, the base of a candlestick (?) in Limoges enamel, and a large assortment of medieval and later pottery.—Sir John Evans read a note on the reckoning of the year in the Church of England in certain monumental and other inscriptions.—Mr. Beaumont laid before the Society an archaeological survey of Essex, in continuation of those of Kent, Herts, &c., already communicated to and published by the Society.

METEOROLOGICAL.—*Dec. 19.*—Mr. R. Inwards, President, in the chair.—Twenty-six new Fellows were elected.—Mr. H. Southall read a paper 'On Floods in the West Midlands.' He has formed a record of the floods on the Wye at Ross, which he arranges in three classes: (1) primary or highest of all, those of 14 ft. 6 in. and above; (2) secondary, those with a height of 12 ft. to 14 ft.; and (3) tertiary, those with a height of 10 ft. to 12 ft. The dates of the floods above 14 ft. 6 in. are as follows: 1770, November 16th and 18th; 1795, February 11th and 12th; 1809, January 27th; 1824, November 24th; 1831, February 10th; 1852, February 8th and November 12th. The height of the recent flood on November 15th, 1894, was 14 ft. 3 in., which was higher than any flood since November, 1852. The flood on the Avon at Bath on November 15th, 1894, is believed to have been the highest on record.—Mr. R. H. Scott gave an account of the proceedings of the International Meteorological Committee at Upsala in August last, with special reference to their recommendations on the classification of clouds and the issue of a cloud atlas.—A paper by Mr. S. C. Knott was also read, giving the results of meteorological observations made at Mojanga, Madagascar, from 1892 to 1894.

CHEMICAL.—*Dec. 6.*—Dr. Armstrong, President, in the chair.—A ballot for the election of Fellows was held, and forty-eight were elected.—The following papers were read: 'On the Use of the Globe in the Study of Crystallography,' by Mr. J. Y. Buchanan,—'The Relative Behaviour of Chemically Prepared and of Atmospherically Nitrogen in the Liquid State,' by Mr. J. Dewar,—'A New Method of obtaining Dihydroxytartaric Acid and the Use of this Acid as a Reagent for Sodium,' by Mr. H. J. H. Fenton,—'The Essential Oil of Hops,' by Mr. A. C. Chapman,—'Interaction of 1:2 Diketones with Primary Amines of the General Formula R'CH₂NH,' second notice, by Messrs. F. R. Japp and W. B. Davidson,—'The Isomeric Dinitrodiazoamidobenzenes and their Melting Points,' by Messrs. R. Meldola and F. W. Streiffeld,—and 'On the Yellow Colouring Matter of *Sophora japonica*,' by Dr. E. Schunck.—Prof. Dewar exhibited a simple apparatus by means of which the condensing point of a gas may be observed. No difference was observed between the condensing point of nitrogen from nitric oxide and that from the air, but when either of these was passed over heated magnesium, marked change was observed. The condensing points of oxygen and nitrogen, under the pressures at which they exist in the atmosphere, are very close together.

MATHEMATICAL.—*Dec. 13.*—Major Macmahon, President, and subsequently Mr. A. E. H. Love, V.P., in the chair.—The following gentlemen were elected Members: Prof. E. W. Brown, Messrs. W. M. Coates, P. H. Cowell, H. J. Harris, G. H. J. Hurst, and W. H. Young.—The following communications were made: 'On Maxwell's Law of Partition of Energy,' by Mr. G. H. Bryan,—'The Spherical Catenary' and 'The Transformation of Elliptic Functions,' by Prof. Greenhill,—'On certain Definite

Theta-Function Integrals,' by Prof. L. J. Rogers,—'On a Class of Groups defined by Congruences,' (second paper), by Prof. W. Burnside,—'On the Integration of Allégrét's Integral,' by Mr. A. E. Daniels, 'Electrical Vibrations in Condensing Systems,' by Dr. J. Larmor,—and 'On the Complex Number formed by Two Quaternary Matrices,' by Dr. G. G. Morrice.

MEETINGS FOR THE ENSUING WEEK.

THURS. Royal Institution, 3.—'The Work of an Electric Current' (Juvenile Lecture), Prof. J. A. Fleming.
FRI. London Institution, 'English Cathedrals' (Juvenile Lecture), Mr. A. Mitchell.
—Geographical, 4.—'Holiday Geography,' Dr. R. H. Mill (Juvenile Lecture).
SAT. Royal Institution, 3.—'The Work of an Electric Current' (Juvenile Lecture), Prof. J. A. Fleming.

Science Gossip.

A *Gedächtnisfeier* in honour of Prof. Helmholtz took place on the 14th inst., in the large hall of the Sing-Akademie at Berlin. The ceremony, at which the German Emperor and Empress were present, was made impressive by suitable songs and an eloquent *Gedächtnisrede*, delivered by Dr. von Bezold. Not fewer than fifteen scientific societies were represented.

A new book, on birds by Mr. W. Warde Fowler should be welcome to all who have read his 'Tales of the Birds' and 'A Year with the Birds.' The title of the forthcoming work—which will be published by Messrs. Macmillan—is 'Summer Studies of Birds and Books.' The author takes his readers 'To the Engstlen Alp once more,' and has chapters, among other subjects, on birds in Wales, on the marsh warbler, on wagtails, and on birds' songs. There are also studies of Gilbert White, and of 'Aristotle on Birds.'

Two small planets (probably raising the whole number known to 398) were discovered by M. Charlois at Nice, on the 30th ult. and the 1st instant, respectively.

We regret to announce the death, in the fifty-first year of his age, of Prof. C. F. W. Peters (Director since 1888 of the Königsberg Observatory), which took place on the 2nd inst. He was the son of the late Prof. C. A. F. Peters, and for a short time his successor as editor of the *Astronomische Nachrichten*, now superintended by Prof. Krüger.—We regret also to hear of the sudden death, on the 14th inst., of Father Denza, Director of the Observatory of the Vatican, which was founded by Leo XIII. only three years ago.

FINE ARTS

CHRISTMAS BOOKS.

The *Nights* of Straparola da Caravaggio has been very ably translated by Mr. W. G. Waters, and published in Messrs. Lawrence & Bullen's handsomest style. The two volumes retain most, or nearly so, of the characteristic expressions of the original, which is in very bad Italian. Of improprieties such as startle modern taste the 'Nights' has plenty and to spare, and, having thus warned possible readers of what they may avoid, it remains for us to say that of all the Italian successors of the 'Decamerone' this is the brightest, most varied, and best sustained. No other complete English translation exists of the 'Piacevoli Notti,' and Dunlop seems to have known nothing of Straparola, although there are more or less commendable and complete translations into French and German. Of the French version we can say that, although the language lends itself much better than English to the Italian of the original, it is a long way behind Mr. Waters's in most of the qualities of a crisp and characteristic rendering. In Painter's 'Palace of Pleasure,' in Roscoe's 'Italian Novelists,' and here and there elsewhere, but, contrary to one's expectations, never by Leigh Hunt, a few of the tales told by ladies and their admirers in the bishop's garden

on the island of Murano have been published in our language; but in this country the book has not been written about with anything like the comprehensiveness and sympathetic skill manifest in Mr. Waters's critical and historical introduction. He rightly remarks that one of the chief claims of the 'Notti' on the considerate of later times lies in the fact that Straparola was the first to collect the stray fairy tales which had reached (chiefly from the East) Italy, and mostly Venice, by means of the itinerant story-tellers. Four, at least, of Straparola's fables are slightly altered versions of legends in the 'Arabian Nights.' Mr. Waters supposes that Galland had looked into Straparola's version of the story of the Princess Parizade and her envious sisters, or that the Italian borrowed his narrative from a wandering Oriental familiar with Galland's original. The designs illustrating the 'Nights' are original and beautifully executed. They are the work of Mr. E. R. Hughes, whose picture illustrating an incident in one of Straparola's tales, now in the gallery of the Old Water-Colour Society, we praised highly while reviewing that exhibition. The engravings, eighteen in number, are transcripts by a photographic process from highly finished drawings, apparently in black and white, made for the purpose with extraordinary pains and skill. The nude figures, of which there are many, are capital examples of elegant and learned draughtsmanship of a choice kind. All the accessories have been carefully selected, studied, and executed with extreme delicacy and precision, so that nothing but admiration is due to the technique employed. We may select for special praise the fine print of the Pig-Prince and his bride in their nuptial chamber, than which nothing in its way could be better; the frontispiece to the first volume, in which the beautiful Sea Siren obtains the magic apple; the example where the enchanted lover appears to the Princess Violante; and the group of the treacherous merchant and the amorous queen. Apart from literary and historical merits and the rare beauty of its plates, the typography and "get-up" of this publication are all fastidious readers can desire.

The Birth, Life, and Acts of King Arthur, &c. By Sir T. Malory. Embellished with many Original Designs by A. Beardsley. 2 vols. (Dent.)—Some time ago we briefly described the merits and general character of this very handsome reprint of Caxton's version, dated 1485, of the famous romance, or rather tribe of romances, as they were reduced by Malory to as good order as their nature permitted. At the same time, although with some reservations, we recommended to students of the Arthurian cycle of legends the learned and comprehensive introduction of Prof. Rhys, which, among other things more or less honourable to him, shows that he is not backward in recognizing what may be called the Welshness of the whole body of histories concerned with the "blameless king" and his knights of the Round Table. There is, however, no need for the Saxon to believe this. Prof. Rhys and his friends have a distinct theory of the origin, or rather the development, of the mystical record of the San Graal and La Morte d'Arthur, "the dolorous Death and departing out of this World of them All," as Caxton's title-page runs. The arguments, and the illustrations that enforce his views, are much too complex and recondite to deal with in a notice like this. They are, indeed, of interest chiefly to a restricted circle of readers. Some purists prefer the virile, if irregular and often uncouth text of Malory to the "Idylls" of Lord Tennyson, and some there are who, clinging to much older Welsh, Breton, and French versions, disdain Sir Thomas and Caxton too. Mr. A. Beardsley—as to whose hundreds of initial letters and other little cuts we expressly reserved our opinion till the book was completed—is not one of these. There is nothing whatever

that is Celtic, or even twelfth century French, and least of all Welsh, in the mood of his designs, the style of his draughtsmanship, or the costumes of his knights and ladies, which are distinctly those of Caxton's time. His figures and architectural types, and even the characteristics of the landscape backgrounds which distinguish the larger cuts, as well as the floral and arboreal borders enclosing them, belong to the beginning of the sixteenth century, an infusion being added of what seems to be a sort of Japanese caprice and inconsequence which disdains the least pretence of a connexion with, or reference to, the text, to which the designs are attached much as if the printer had selected them at random and made up his forms as well as he could with them. We have in vain sought among hundreds of minor designs for one which has to do with Arthur or his knights. The gaunt, ugly, long-haired, and sickly women figuring in these cuts are not romantic, nor is even the most wholesome of them fair or spiritual. There is, indeed, abundance of invention in the designs, but of beauty, as artists understand the term, there is not a trace. In the leaves, flowers, and scrolls Mr. Beardsley's ingenuity is manifest, and so is his feeling for grace of line. In those illustrations where no women are introduced, but instead of them fauns and satyrs, the artist has fared best, and there is a certain charm of quaintness about them. The etched frontispiece of the second volume is admirably delicate and finely drawn, but it does not remind us of King Arthur so much as of those queer champions who disport themselves in combat with furious dragons and what not on Japanese and Chinese porcelain and embroideries. Nor is the monarch's face either noble, handsome, or chivalrous. In the larger woodcuts, in which from whom Mr. Beardsley employs the *manièvre crible*, the absurdities to be detected in the smaller cuts are not unfrequently repeated, and most of the minor accessories are puerile. On the other hand, some of the figures are remarkable for an original elegance and animation, and are good enough to convince a critic that the affectations which are to be found in the volumes are not due to any ignorance or incapacity on the part of the draughtsman. The worst of his whimsicality is that, whether beautiful and spiritual or the reverse, Mr. Beardsley's taste is frequently unwholesome, and most of his men and women are hectic and artificial, if not lewd. High praise is due to the typography, paper, and binding of these handsome volumes, which are in every respect worthy of the printer, binder, and publishers. The rendering of what are called the ink values of Mr. Beardsley's designs, which must have been a matter of frequent difficulty, and to which the cuts are much indebted, is exemplary.

Round about Helvellyn. Twenty-four Plates by T. Huson. With his Notes. (Seeley & Co.) — Mr. Huson, an artist who writes as well as paints, contributed to the *Portfolio* in its original form these very simple and pleasant notes of a tour in the Lake Country, for which he evinces the true Wordsworthian taste. As was right in such a case, he quotes often and aptly the poet's verses concerning the landscapes, cloudlands, and old churches of the region; his drawings, as they are engraved here, are effective, dignified in sentiment, and expressive of genuine poetic feeling for the scenes he has delineated in a massive and occasionally majestic style, which suits most of the subjects and is always picturesque. Windermere, Troutbeck, Ullswater, Grasmere, its village and church, Thirlmere before it was dammed to serve a thirsty and dirty city, the Vale of St. John, Borrowdale, and other scenes more or less romantic and grand, have often been painted, etched, and drawn, but not often so well.

In *The End of Elfin Town*, illustrated by Mr. L. Housman (Macmillan & Co.), Miss Barlow

writes spirited verses, fresh and full of vivacity, and with picturesque phrases that are in keeping with the narrative, which is quaint and attractive in itself. Mr. Housman's designs suit the poem they illustrate, for they are original, picturesque, varied, and full of passion. Unlike the majority of draughtsmen with the pen and pencil, he knows how to draw the human figure with taste and precision; his sole shortcoming in this respect is the slightness and gauntness of his representations of the youth of Faery-land. Apart from this, nothing can be prettier than the Fays delicately delineated on pp. 49 and 51.

The Pilgrimage of Truth (Sonnenschein & Co.) contains a translation by A. B. Warburg of a versified legend by M. E. Bögh, of Copenhagen, schoolmaster, singer, journalist, and the author of no fewer than one hundred and ten plays and several volumes of verse. Such unmerciful fecundity does not dispose the critic to regard with favourable eyes Miss Warburg's version of the long-winded original, which is a sentimental and romantic allegory inculcating veracity and other virtues. This production is illustrated by large lithograph-like photogravures of designs by M. T. Scholander, in which Hindoo architecture and costumes are introduced, and also figures that exactly suit the poem in being sentimental, artificial, weakly drawn, tepid in conception, and confused in composition and design. It is impossible to say these prints are downright bad; indeed, No. II. is, its conventions being granted, not unimpressive in its grandiose way. On the other hand, the bathos of No. X. is terrible, and so is the commonplace of Nos. IX. and VI., while the melodrama of No. VII. is ridiculous.

The cover of *The Land of the Sphinx*, by G. Montbard (Hutchinson & Co.), is gorgeously adorned with a lovely arabesque design in gold, copied from an inlaid panelled door of some mosque. Unfortunately, like too many Christmas confections, it is consistent with its mission—attractive to the eye, it is distressingly indigestible. Besides its cover it has but one other commendable feature—it charming illustrations by the author, numbering 186. A good many of these are thoroughly enjoyable, true to Egypt, full of artistic feeling and a certain quaint humour. Others have the appearance of having been manufactured from photographs, though as they bear the signature of "G. Montbard" we must presume that this artist has done something to them. But as soon as we have done turning over the "pictures," the book becomes intolerable. It is a monument to that dreariest of all failures, an abortive attempt to be funny. The author, who has really been in Egypt, though not very recently, has apparently the intention of conveying his impressions of the ordinary "sights" through the medium of imaginary characters, who talk about them in the flippant manner proper to French tourists, and are set right, or partly right, by a tedious old bore, who conveys a modicum of Baedeker in an insufferably perplexed style. It is suggested that the hero of the tour, a certain obese *boulevardier* called Onésime, is founded upon the immortal Tartarin; but he resembles him only in grotesqueness, and the imitation, which may be intentional, suffers as such copies generally do in weak hands. The experiences of the tourists, with their bear-leader, are quite ordinary and uneventful; they see what every one sees, and miss a great deal that most people see; and their comments and discussions, guided by the sleep-compelling doctor, neither convey useful information in an agreeable form nor succeed in amusing the reader—all they attain is to be heavily and laboriously facetious.

Of course in a book like this no one can help being witty by accident sometimes, and at other times giving a really pretty and intelligent description of an Egyptian landscape or a scene in the Cairo alleys. Unfortunately, in "The Land of the Sphinx" these accidents happen rarely.

In spite of the childishness of its title, there is a good deal to be welcomed in *A Righte Merrie Christmasse !!!* by J. Ashton (Leadenhall Press), which is handsomely printed, respectfully bound, and copiously rubricated. In it Mr. Ashton, whose feats in compilation rival those of the late Mr. Timbs, has set himself not unsuccessfully to do for Christmas anecdotes and customs what Hone achieved for the whole year. Unlike Hone's, Mr. Ashton's repertory comprises but one illustration, an etched frontispiece by Mr. A. C. Behrend, representing two of our grandmothers attended by two of our grandfathers, when all of them were young and comely, singing "The Wassail Song" during snowy weather and in what Mr. Ashton would expect his readers to call "Olde London." The girls take themselves so very seriously that we refrain from inquiry as to the historical correctness of their hairdressing and other attire. Every one knows that Hone's cuts, rough, though not coarse, are not only by various good hands, such as Cruikshank's, but full of life and meaning, so as to be worthy accessories of the text, and nearly equal to it in value and the charm of antiquarianism; even Chambers's cuts in "The Book of Days," though mostly poor things, were better than none. In these respects, therefore, the book before us is hopelessly behind its forerunners, and besides it has no index, not even a list of proper names or reference-table of any kind better than a meagre "Contents," which is far from being an exact or exhaustive enumeration of subjects. Such deficiencies as these are not to be compensated for by any sort of printing, red-line work, binding, rough edges, or even by paper which is not quite what it pretends to be. Mr. Ashton is a better educated compiler than Timbs was, and he is quite as diligent, therefore the fields he has cropped and the repertoires he has examined are more varied and richer in curiosities and anecdotal matter. Consequently, the "righte merrie" book actually deserves a host of cuts and a searching index; but on its own merits it does not, of course, demand close criticism, such as a book of authority must needs require. Still there is a very great deal of good reading of the desultory sort among the rigmarole and rubbish.

"W. F. M." has illustrated with pretty, well-drawn, and pleasantly coloured floral borders and vignettes *A Dream of a Garden, and other Poems*, by E. C. Pearson. Mrs. Pearson's smooth verses will not harm, but they may amuse anybody who attempts to read them. Mr. Heywood has, with neat typography and an uncomfortable binding, given the volume to the world, and no doubt he meant well in introducing to us a feeble Longfellow. At the risk of making the editor's heart bleed, we venture to quote, according to Mrs. Pearson's pathetics, this choice portion of an episode of unhappy love:—

"Oh! Blanca, Aben-Hamet's heart till death
Will beat for thee and thee alone," he cried,
"And if thou but embrace the Prophet's faith,
No power can ever part him from thy side.
Renounce thy faith, and I am thine," she said,
"But ne'er can Moslem Moor with Blanca hope to wed."

New Pictures in Old Frames, by G. M. Bradley and A. Mark (Simpkin, Marshall & Co.), contains gay and spirited verses, such as songs and rondelets, rondeaux and ballads, fit for boys and girls to sing, and a great number of cuts drawn in outlines, many of which are skilful and animated, although some are weak and confused, a defect that may be due to the printing. One or two of them, such as "The Quaint Little Maid," are, to our great astonishment, made in the *manièvre crible*; this is, of course, a mere fad, by which nothing is gained except a sort of false quaintness. As examples of design by far the greater number of these cuts are absolutely charming, full of grace, spontaneity, vivacity, and character, so that, with much greater resources and vigour, they remind us of the pretty sketches of the once renowned "E. V. B."

associated with graceful verses and dainty thoughts.

The Battle of the Frogs and Mice has been rendered into English by Miss Barlow, "pictured" by F. D. Bedford, and published by Methuen & Co. This rendering is spirited, and, in a literary sense of the term, "free." Mr. Bedford's cuts, borders, and vignettes are capital, original, and full of life.—*The Ingoldsby Legends; or, Mirth and Marvels*. By T. Ingoldsby, 3 vols. (Bentley.) The eighty-eighth edition of the legends, with a few alterations as to their sequence, comprises all the pieces of the annotated edition of 1870, with its notes, as well as the illustrations of Cruikshank, Buss, Leech, Thackeray, and Doyle, besides newly collected ones by Sir J. Tenniel and Mr. Du Maurier. Barham's daughter, Mrs. E. A. Bond, is, as before, the editor of the volumes, which are of a handy size, clearly printed on good paper, while the cuts and etchings are surprisingly clear and bright. This is all we need say to ensure a welcome for the volumes in question, of which, however, the black covers seem to us out of keeping, though otherwise quite inoffensive.—*Zig-zags at the Zoo*, by A. Morrison, cuts by J. A. Shepherd (Newnes), contains much gossip and rather laboured anecdotic matter about the "inferior animals," which seem to include some of the visitors to the gardens in Regent's Park. The innumerable cuts are very skilfully drawn, as characteristic as caricatures can be, and surprisingly various. There is a great deal of fun in the book, and the reader who does not attempt to read too much of it at a time may ultimately get to the end of it without being bored, which will not be the case with him who tries to finish it at a sitting. Mr. Shepherd is a thoroughly good draughtsman whose works improve greatly on acquaintance. Mr. Marks might take a hint from him in many ways. He is not a mannerist, and has several strings to his bow.

The ninth and revised edition, which is dressed in a decorated cover of questionable taste, of E. Lear's immortal *Nonsense Songs and Stories* (Warne & Co.), contains a sympathetic introduction by Sir E. Strachey, whose witty touches and quaint ideas, refracted in a mind that is full of humour, make him the fittest of sponsors and companions for Lear himself. Lear's "humorous melancholy," as Sir Edward calls it, when playing on a piano his own accompaniments to these songs, still remains one of memory's blessings, never to be forgotten. This edition contains the second part of "Mr. and Mrs. Discobolos," the Cannes "Eclogue," "Incidents in the Life of my Uncle Arly," and a few other new treasures. Sir Edward's introduction is full of sympathy, and contains new matter about Lear and his ways which every one ought to read. Need we say that he is far too judicious a friend and editor not to leave unsolved that mystery of the "runcible spoon" and "the runcible goose" which in *Notes and Queries* exercised the learning of a hundred pundits, and defied them all and their most learned editor to boot? "The Second Part of Mr. and Mrs. Discobolos" treats of that terrible catastrophe which absolutely abolished "Octopod Mrs. Discobolos" and her stern spouse, a fate which no one predicted. In this new part the mysterious term "runcible" occurs again, and the present writer recognizes with pleasure the correctness of that explanation of its nature which Lear, under the seal of secrecy, gave to him. All Lear's illustrations to the letterpress of this book are included in this issue.

THE BATH NEAR POMPEII.

The publication of the following letter from our Correspondent at Naples has been unfortunately delayed:

"I went lately to the new excavation on Signor de Prisco's property at Boscoreale, which is highly

interesting. The elegant bath-room which forms part of the dwelling now uncovered was dug out some time ago, and probably the objects found in it were taken away. Signor de Prisco is now excavating the rest of what seems to be a large and elegant house, about a mile away from the northern limit of ancient Pompeii as the crow flies. The most interesting things yet found are two cisterns for supplying the bath and washing-basins at the other end of the bathing chamber, with hot and cold water at will, when they could be mixed to the proper temperature. Pipes, taps, &c., are all in their original place. The great square room (at the side of which these cisterns stand) with the hearthplace in the middle was the kitchen (*atrium*), which, in the country as well as in the town, served in the oldest time as the principal living-place of the inhabitants. This country house now discovered must not only have been a farm, but also served as a country residence for its owners, as the objects discovered, and the elegance of the mural frescoes, show. This *atrium* in the country villa now discovered was no doubt the largest room, as it always was in a *villa rustica*. It was called the *cucina* (kitchen). On three sides it was surrounded by its unplastered walls; on the fourth with a large broad kind of cupboard, or sideboard of wood, the impression of which could be clearly seen in the ashes and pumice-stone by which the house was buried. On the low hearth in the centre the cinders of the fire last kindled by the inhabitants were found. In one of the walls is a niche for the lares and penates. The bath-rooms consist of an antechamber, on the mosaic floor of which are represented two ducks; the *tepidarium*, with the figure of a large fish in the mosaic floor; and the *caldarium*, the pavement decoration of which represents a swan or crane stretching out one claw towards a wriggling eel. This bath-room is especially interesting as still containing the water cistern, conducting pipes, bronze taps, &c., which are quite missing in Pompeii, because in the latter city the surviving inhabitants took away all the metal objects they could find.

The bath, lined with marble and standing on a marble step, is of the usual size for one person. At the opposite side of the room is a niche with a roof in form of a shell, where doubtless stood the basin or fountain, for the bronze tubing can be seen in the wall. Behind the bath, and at an angle with it and the kitchen, separated from each by a wall, is the heating-room. A leaden boiler, about two feet in diameter, and more than six feet high, stands above an oven, from which the heat was also led into the bath-rooms in the well-known manner. Not far away is the water cistern, connected with a complete system of pipes. One comes from the yet unexcavated part of the villa, leading the water into the cold-water cistern at the upper part, and capable of being closed by a bronze tap. Then four other pipes issue from the same cistern near its bottom, close above the ground. One of them, still provided with its tap, turns away from the heating chamber, and either led to a cold bath or served to empty the cistern. The other three pipes lead the water into the heating-room and into the boiler. The largest, which can be closed by its tap, brought the cold water. Curiously enough, it did not empty the water straight into the boiler, but the pipe twists round within the boiler, to let the cold water flow into the bottom of the boiler, without affecting the already heated water at the top. The second pipe, also with a tap, leads into the bath, but before reaching it, it joins a short pipe coming from the boiler. This short pipe has also a tap. When this was closed and the other open, cold water flowed into the bath; reversing the movement, then the warm water flowed into the bath. The third pipe is not visible in all its course, as the part is not yet excavated, but there is no doubt that it supplied the basin in the niche. It has also a tap at its commencement, and in passing the boiler joins a short pipe with a tap, rendering possible, in the same way, the mixing of hot and cold water in the basin. The boiler has a very short pipe close to the bottom, to let out the water, which must have been caught in vessels.

Signor de Prisco hopes to excavate the rest of this interesting villa. The great difficulty is the waste of the rich land of his estate, one of the most fertile, for there is nowhere to take the material dug out, and if put on the land it lays it waste. The estate is at a much higher level on the slope of Vesuvius than Pompeii, and, as far as a layman can judge, seems to be much more deeply buried under alluvial soil and pumice-stone than was Pompeii, probably because it lies so close under the cone of Vesuvius. Signor de Prisco found many objects, utensils, seals, &c., which also point to the villa having been a rich one."

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 14th inst. the following engravings: Lady Taylor, by W. Dickinson, 47*l.* Miss Frances

Kemble, in white dress, by J. Jones, 3*l.* Miss Theophila Palmer, by J. R. Smith, 4*l.* The Strawberry Girl, by T. Watson, 3*l.* Mrs. Musters, after Sir J. Reynolds, by J. R. Smith, 12*l.* Lady Bampfylde, after the same, by T. Watson, 10*l.* What You Will, by J. R. Smith, 3*l.* Hot Cockles, Hunt the Slipper, &c., after Hamilton, by Bartolozzi, 3*l.*

Fine-Art Gossip.

OUR readers will be glad to hear that Mr. Watts, having left London for Guildford during the winter, has recovered from his late serious indisposition, and is now very well indeed, and painting as usual.

In the Goupil Gallery may be seen a number of new and brilliant and harmonious drawings by Mr. Brabazon, chiefly of Italian themes, being views of "The Giudecca, Venice" (No. 1); "Mentone" (16); "Isola Bella," with its fine tower (24); "Delhi" (35), a luminous and crisply touched piece; "Beaulieu, in the Riviera" (55), a glowing study; and the effective "Autumn Evening, Sussex" (65). Attractive, however, as they are, it is not necessary to criticize studies such as these, which are rather the foundations of works of excellent and telling art than completed pictures. As sketches illustrating the superficial beauty of nature, particularly as regards the light, they are welcome.

At the Fine-Art Society's gallery may be seen two collections of water-colour drawings, one representing "Familiar Haunts round Six of the Public Schools," by Mr. H. B. Wimbush; the other views in the "Wey Valley and of Charterhouse School," by Mr. P. Robertson. These collections are nearly alike in merit, and very much so in their brilliancy, and pleasing illustrations of the light, colours, and ordinary incidents of natural effects; and alike they represent the charming facility of draughtsmanship, frankness, and neatness of execution, and other qualities which are nowadays surprisingly common. On the other hand, it is strange that, of a host of clever painters, very few attain to anything higher. Of Mr. Wimbush's contributions we prefer "St. Cross" (No. 10), "College from the Water-Meadows" (15), "St. Catherine's Hill from the Boat-House" (16), "The Cathedral Yard" (18), all from Winchester; from Eton, "Chapel and Hall from Brewhouse Yard" (42); from Rugby, "Entrance from the School" (71); and from Marlborough, "Foster's" (98). The other schools concerned are Harrow and Haileybury. Mr. Robertson's drawings are all most acceptable, especially "Charterhouse, Sun-down" (11), "Under the Pines near Waverley" (9), and various studies of Weybridge, Guildford, Farnham, the Wey Locks, Eashing, Newark, and Elstead.

MR. W. MARSHAM ADAMS, formerly Fellow of New College, Oxford, and author of "The Drama of Empire" and other works, will shortly publish through Mr. Murray a new work, which will contain a novel explanation of the structure of the Great Pyramid in connexion with the religion of the ancient Egyptians. The theory, we can well believe the author, differs from all that have been hitherto suggested. The book will be called "The House of the Hidden Places: a Clue to the Creed of Early Egypt from Egyptian Sources."

THE Old Society of Painters in Water Colours lost a popular and accomplished, if not an original painter through the death, on the 14th inst., and at the age of seventy-seven years, of Sir Oswald Walters Brierly, who since 1874 had been Marine Painter in Ordinary to the Queen, and since 1881 Curator of the Pictures in the Painted Hall, Greenwich. He was elected an Associate of the Society in 1872, and he became a full member in 1880. He was, we understand, born in London, and received no regular education in art at the

Academy or elsewhere; but, developing early a considerable facility in sketching, especially shipping, in a deft but conventional way, he had by 1839 made progress sufficient to ensure places in Trafalgar Square for drawings which were not wanting in such spirit as distinguishes the productions of the correspondents of illustrated newspapers at the present time, a facility which fifty-five years ago was much rarer than it is now. These drawings were 'H.M. Steam Frigate Pique,' 36 guns, coming into Plymouth Sound,' and 'H.M. Steam Frigate Gordon [? Gorgon], lying in Hamoaze.' From that time until 1893 he was a frequent contributor to the Academy, to various minor exhibitions, and, since his election to the Old Society, to the gallery in Pall Mall. To the Society he had sent, according to the new edition of Mr. Graves's 'Dictionary,' no fewer than 192 drawings, and he is an exhibitor at the exhibition opened at the beginning of the month. His unusual facility led to his being employed by Her Majesty and the Prince of Wales (whom he accompanied round the world) and the Duke of Edinburgh, as marine draughtsman in the Baltic, Black Sea, Sea of Azof, on the Nile, and in the Pacific. Some of his works have been engraved. He was knighted in 1887. An island in the Pacific was named after him, and there were few nooks a war ship can enter which Brierly had not seen.

The January number of the *Antiquary* (the first issue of the new and cheaper series) will contain an article on 'The Rodney Chalice,' by Mr. W. Cripps, F.S.A.

The death is announced, at the advanced age of eighty-eight, of M. Jean Gigoux, the distinguished painter of history, sacred subjects, and genre, and also of portraits. Born at Besançon in 1809, he entered the Ecole des Beaux-Arts in 1828. He began exhibiting at the Salon in 1831, and continued to do so till last year. In 1833 he gained a Second Class Medal, and First Class Medals in 1842 and 1848, and a Grand Prix in 1889. He obtained the Red Ribbon in 1842, and was made an Officer of the Legion in 1880. Of his sacred pictures, 'Le Bon Samaritan' is in the Luxembourg, and he worked in several of the churches of Paris. He painted portraits of some of the British aristocracy. His portrait of Ciwernicki is now at the Luxembourg.

At Carthage Père Delattre has excavated in the previously discovered Punic necropolis two fresh tombs, the contents of which proved of more than ordinary importance. In the first, of rectangular form and of style belonging to the sixth century B.C., was found the skeleton of an adult whose cranium presented all the characteristics of the Phoenician type. The rich objects lying around the body showed that he was a person of some distinction. The other tomb, discovered in the same trench, contained a vase of fine black clay, a goblet of red clay with black line ornamentation, the base of a vessel of similar make and decoration, an incense-burner of brown clay, a Punic lamp, some shells, a small bronze axe, a bronze mirror, two alabaster vases, some scarabæi, some *figurini* of Anubis and of Ptah, and some ornamental objects in silver and agate.

DR. ORSI, Director of the Museum at Syracuse, has been ordered to resume the excavations in the catacombs of Cassia, where two years ago remarkable wall paintings were found.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Popular Concerts.
CRYSTAL PALACE.—Saturday Concerts.
PRINCE OF WALES'S THEATRE.—Performance of Delibes's 'Le Roi l'a dit' by the Royal College of Music.

AT the Popular Concert last Saturday afternoon Herr Emil Sauer made his second appearance, and gave a striking if somewhat effeminate reading of Beethoven's

Sonata in F minor, Op. 57. The German pianist again firmly declined an encore, for which he should be praised; and he was heard to the greatest advantage in Rubinstein's brilliant Pianoforte Trio in F flat, Op. 52, in which he was associated with Lady Halle and Herr Popper. Miss Esther Palliser sang airs by Schumann and Massenet most agreeably; and Beethoven's early Quartet in G, Op. 18, No. 2, completed the programme. The scheme of Monday evening, the last concert before Christmas, commenced with Dvorák's recently issued Pianoforte Trio in E minor, Op. 90, to which the Bohemian composer has given the title of 'Dumky.' This was first heard in London at a concert given by Mr. Isidor Cohn at St. James's Hall on June 12th last, when it obtained scant attention owing to the number of musical performances at the time. Dvorák seems to be fond of the Dumka, or elegy, and he has here inserted no fewer than six examples, though their precise significance cannot be gauged. The trio as a whole is strikingly fresh and picturesque, but it has no pretensions to classical form and symmetry, each movement being made up of several varied sections, the unexpected constantly happening, just as it does in Beethoven's curious Fantasia, Op. 77, where themes are strung together apparently haphazard, though doubtless with some design. The trio was perhaps not easy to follow by those who heard it for the first time, and this may account for its somewhat cool reception, notwithstanding a really fine performance by Mr. Leonard Borwick, Lady Halle, and Herr Popper. Mr. Borwick gave an extremely careful and intelligent rendering of Schumann's 'Études Symphoniques,' and Miss Thudichum gave much satisfaction in songs by Schäffer, Lassen, and Saint-Saëns. Haydn's Quartet in E flat, Op. 71, No. 3, brought the performance to a close, and the concerts are suspended until Saturday, January 12th.

The last Crystal Palace concert before Christmas was rendered noteworthy by the first performance at Sydenham of Berlioz's dramatic symphony 'Roméo et Juliette.' This singular and not altogether satisfactory work is an outcome of the French composer's sincere admiration of Shakespeare; but it is decidedly unequal, the vocal movements being, on the whole, far inferior to those in which the orchestra alone is required. These, or at any rate the 'Scène d'Amour' and the 'Queen Mab' *scherzo*, are frequently heard, together or separate; but the symphony in its entirety is rightly judged to be rather tedious. In last Saturday's performance, Mr. Mann's orchestra discharged its duties to perfection, and the principal vocal parts received justice from Miss Dews, Mr. Edwin Wareham, and Mr. Norman Salmon; but the choir was painfully uncertain at times, owing, it was rumoured, to difficulties in reading the parts. A minor item, also marked 'first time at these concerts,' was the meditation, *andante religioso*, for harp, violin, orchestra, and chorus, *bouches fermées*, from Massenet's opera 'Thaïs,' recently produced in Paris. It is a charming *intermezzo* in the French composer's most characteristic style, and it will be heard again with pleasure. Berlioz's Marche Hongroise from his 'Faust,' Gounod's air 'Salve dimora,' and Méhul's Overture

to 'Le jeune Henri' completed a programme which, it will be observed, consisted entirely of music by French composers. The arrangements for the last ten concerts of the series have now been issued, and are in every way excellent. There will be Wagner programmes on February 16th and April 6th; on March 16th Dr. Hubert Parry's 'Job' will be given for the first time at the Crystal Palace; and among the solo instrumental artists engaged are Herr Emil Sauer, Mr. Frederic Dawson, Herr Moritz Rosenthal (his first appearance in England), Lady Halle, and Herr Joachim.

The Royal College of Music is generally happy in its choice, and always happy in its performance of operatic works, and not the least interesting of the annual presentations was that of the late Leo Delibes's 'Le Roi l'a dit' at the Prince of Wales's Theatre on Thursday afternoon last week. This comic opera was produced in Paris as far back as 1873, and enjoyed some temporary success; the weakness of M. Gondinet's libretto, a very feeble imitation of those by Scribe, being probably the cause of its decline in popularity, for the music is worthy to be signed by Auber or Adolphe Adam. It is full of sparkling and graceful melody, the concerted portions show many musicianly touches, and the orchestration is always piquant and never vulgar. The interpretation by the young people from South Kensington was in very high degree praiseworthy. As, however, none of the performers showed exceptional ability, it would be invidious to particularize concerning them; but unstinted commendation should be bestowed on Mr. Richard Temple for his artistic stage management, and on Prof. Villiers Stanford for his admirable conducting. If practicable 'Le Roi l'a dit' should be repeated at an early date.

VARIOUS CONCERTS.

ON Wednesday evening last week the Westminster Orchestral Society gave its first concert this season in the Westminster Town Hall, under the direction of Mr. Stewart Macpherson. The purely orchestral items in the programme were Beethoven's Mozart-like Symphony in C, No. 1; the same composer's 'Prometheus' Overture; Sterndale Bennett's overture 'The Wood Nymphs'; and Mr. Macpherson's Ballad in A minor, first produced four years ago. Miss Nellie Kühler made a favourable impression as a pianist in two movements of Saint-Saëns's Concerto in E minor, No. 2, and the vocal music was entrusted with success to Miss Rina Allerton and Mr. Edwin Wareham.

The song and pianoforte recital given at the Princes' Hall by Miss Wakefield, Mr. Walter Ford, and Mr. Isidor Cohn on Thursday afternoon last week was intended to illustrate the 'Liederkreis' of Beethoven, Brahms, Schumann, and Schubert, and as such was musically interesting, though the performances were more noteworthy for praiseworthy endeavour than actual achievement. Mr. Isidor Cohn's share in the programme consisted in a performance of Chopin's Preludes Nos. 1 to 24.

As Sir Joseph Barnby is still extremely well, though, we believe and hope, on the road to convalescence, the performance of Berlioz's 'Faust' by the Royal Choral Society at the Albert Hall on Thursday last week was conducted by Mr. Randegger, who is, of course, perfectly familiar with the work. The general rendering was little, if at all, less commendable than usual, and Miss Ella Russell, Signor Campanini, Mr. Douglas Powell, and Mr. Andrew Black did

collectively a large measure of justice to the principal parts, the last-named artist being especially praiseworthy as Mephistopheles.

An agreeable pianoforte and vocal recital was given by Mr. and Mrs. Marmaduke Barton in the small Queen's Hall last Saturday afternoon, the programme including Schumann's song cycle 'Frauenliebe und Leben,' Op. 42, and some of Prof. Villiers Stanford's artistic arrangements of old Irish songs.

At the Christmas orchestral concert of the Royal Academy of Music, held in St. James's Hall on Tuesday afternoon, the late Goring Thomas's cantata 'The Swan and the Skylark' was performed for the first time in London, under the direction of Dr. A. C. Mackenzie. We described this refined and graceful work so recently, on the occasion of its production at the Birmingham Festival in the first week in October, that it is only necessary at present to record a very satisfactory rendering. The choir and orchestra were excellent, and among the soloists Miss Amy Sargent and Miss Gertrude Bevan at any rate showed considerable promise. Words of encouragement may also be freely given to Miss Edith Greenhill for her performance of Rubinstein's Pianoforte Concerto in D minor, and to Master Aldo Antonietti for his skill on the violin.

That admirably equipped force the Stock Exchange Orchestral Society gave its first performance this season at the Queen's Hall on Wednesday evening. The rendering of Haydn's Symphony in D, No. 2 of the Salomon set, the Overture to 'Die Meistersinger,' and Dr. Mackenzie's 'Britannia' Overture were well worthy of a professional orchestra. A youthful pianist, Miss Adrienne Blower, gave an accurate, if not vigorous performance of Grieg's Concerto in A minor, and the list of instrumental items was completed by Mr. C. H. Couldey's pretty 'Cradle Song' in D flat; an 'Elfentanz,' very bright and pleasing, by Miss Clarisse Mallarde; and the March from Raff's 'Lenore' Symphony. The only solo vocalist was Mr. Santley, but the male-voice choir belonging to the society rendered some glees and part-songs in a manner worthy of unqualified praise. Mr. George Kitchin conducted the whole of the concert with the exception of Dr. Mackenzie's bright overture, which was directed by its composer.

Several concerts which have clashed with other performances must remain unnoticed this week.

Musical Gossipy.

THE annual conference of the Incorporated Society of Musicians will be held on the first four days of the new year at Dublin. Papers and addresses will be offered by Mr. W. H. Cummings, Sir John Stainer, Dr. A. H. Mann, Dr. C. W. Pearce, Mr. Algernon Rose, Miss Margaret O'Hea, and Mr. E. Chadfield.

THE number of performances of 'The Messiah' to be given this Christmas is probably unprecedented. Handel's work was announced to be performed on two successive evenings (Thursday and Friday this week) under Sir Charles Halle at Manchester, with Miss Anna Williams, Miss Clara Butt, and Messrs. Lloyd and Santley as the soloists.

THE accounts respecting the late Birmingham Festival have now been fully made up, the total receipts being £13,580., and the expenses £9,059., showing a profit of £4,521. to be handed over to the General Hospital.

A SEMI-PRIVATE performance of selections from operas took place at the Royal Academy of Music on Friday evening last week, under the direction of Mr. G. H. Betjemann. Scenes from 'Il Flauto Magico' and 'Lohengrin' showed that the students were rather over-weighted, but the second act of 'Carmen' went extremely well, Miss Magdalene Lockie and Mr. Reginald Brophy being especially entitled to

praise as the gipsy and Don José respectively, and also Mr. Betjemann, who, in the absence of the pupil who was to have represented Dancairo, played the part himself in a thoroughly acceptable manner.

AT MEASRS. Paterson & Son's orchestral and choral concert in Edinburgh last Monday two new compositions by Scottish musicians, based on Scottish subjects, were introduced. One was a dramatic cantata by Mr. Learmont Drysdale, based upon Dr. Charles Mackay's poem 'The Kelpie,' and the other a new version of the fine old ballad 'Sir Patrick Spens,' by Mr. W. A. Barratt. Both works were conducted in person by their respective composers, and were warmly received. We shall take the earliest opportunity of noticing them from a careful perusal of the vocal scores.

AN Italian paper states that Signor Verdi has composed a symphonic poem, entitled 'Death.' This is scarcely probable, and we therefore make the announcement with all reserve.

THE German colony in New York is not satisfied with the present operatic arrangements in that city, and a series of representations in the Teutonic language is being arranged under the direction of Mr. Walter Damrosch, to commence in February next. The repertory, so far as it is at present announced, will consist wholly of Wagner's works.

PERFORMANCES NEXT WEEK.

SUN.	National Sunday League Musical Society, 'The Messiah,' 7, Queen's Hall.
TUES.	Mr. Wood's Organ Recital and Concert, 3.30, Queen's Hall.
WED.	Queen's Hall Choral Society, 'The Messiah,' 7, Queen's Hall.
THURS.	Mr. Humpertinck's Opera 'Hänsel and Gretel,' first time in England, 8, Daly's Theatre.
FRI.	Mr. Percy Nottcutt's Concert, 3, Queen's Hall.
SAT.	Miss Annie Muirhead's Concert for Children, 3, Hampstead Vestry Hall.

Drama

Dramatic Gossipy.

THE performances of the 'Andria' at Westminster School have been above the average. Mr. Waters showed talent as Davus; Mr. Mayne's performance of the more difficult part of Simo was highly commendable; and Mr. Fisher made an excellent Pamphilus, but he would have done well to show a little tenderness occasionally, and not be always the angry lover. Mr. Bernays was satisfactory as Mysis. The Prologue contained a graceful reference to the death of Dr. Scott as well as to that of Mr. Froude, and an allusion to Gibbon was happily introduced. The Epilogue was constructed on somewhat novel lines, and afforded much amusement.

IT is not unlikely, we understand, that the performance of the Aeschylean trilogy, which Lady Maidstone has been organizing in conjunction with a committee under the direction of Prof. Jebb, Dr. Waldstein, and Mr. Alma Tadema, will be postponed, at any rate till the year after next.

DRURY LANE has been closed during the week for rehearsals of the pantomime. 'The Derby Winner' is this evening transferred to the Princess's, with Miss Isabel Ellison, the wife of Mr. Cecil Raleigh, one of the authors, in the rôle of Vivien Darville, first taken by Miss Alma Stanley.

IN consequence of illness on the part of Miss Mary Moore the one-act novelty by Mrs. Aria, in which she was to have appeared with Mr. Charles Wyndham at the Garrick, was withdrawn, and Mr. Wyndham appeared in an act of 'David Garrick,' supported by Miss Ellaline Terriss as a very attractive Ada Ingott. The remainder of the programme, which was for the benefit of the Newport Market Refuge, consisted of a revival of 'The Vicarage,' an adaptation of 'Le Village' of M. Octave Feuillet; some comic sketches by Mr. George Grossmith; and Dr. Conan Doyle's 'Story of Waterloo,'

introduced by Mr. Irving for the first time to a London public. 'The Vicarage,' first seen in London in April, 1877, was originally played by Mr. Arthur Cecil as the clergyman, Mrs. Bancroft as his wife, and Mr. Kendal as the traveller whose pictures of foreign life and travel flutter the domestic dovecotes. This part was now rendered in good style by Mr. Bancroft, Mrs. Bancroft and Mr. Cecil resuming their original rôles. The performance by Mr. Irving was marvellously truthful and touching; and the restlessness by which it was previously disfigured had disappeared. When a tendency to make unpleasant and animal-like noises also disappears it will be one of the finest expositions of senility the modern stage has seen.

EARLY in the new year the Trafalgar Square Theatre will, it is said, reopen under the management of Mr. Horace Sedger with an extravaganza called 'The Taboo.'

'A GAIETY GIRL' was withdrawn last Saturday from Daly's Theatre, and 'Little Christopher Columbus' on Monday from Terry's Theatre.

'MONEY' was played yesterday evening for the last time at the Garrick, which will remain closed until the production next Saturday of Mr. Grundy's new play, 'Slaves of the Ring.'

THE return of Mr. Toole, who will reappear at Toole's Theatre on Boxing Day, compelled the transference on Monday to the Strand of 'A Trip to Chinatown.' In this piece Miss Alice Atherton now takes the part of Mrs. Guyer, 'The Wrong Girl,' which has had, in order to make way for the new-comers, to be removed from the evening bill at the Strand, has been given on the afternoons of Tuesday, Thursday, and Friday. Mr. Toole's reappearance will be made in 'Walker, London,' given for the thousandth time, and 'Paul Pry.'

THE first piece in the promised new programme of Mr. Alexander at the St. James's has been refused by the licenser of plays. A similar fate has, it is said, been experienced by a new drama of Mr. Heinemann, promised by the Independent Theatre.

MR. IRVING, with his company, will start in September next on a thirty-five weeks' tour in America, in the course of which they will visit Canada.

MR. BEERBOHM TREE reappeared on Thursday afternoon as Falstaff in 'The Merry Wives of Windsor.'

'HAL THE HIGHWAYMAN,' a one-act play by Mr. H. M. Paull, the author of 'The Gentleman Whip,' has been added to the bill at the Vaudeville. It is a serious effort to depict the kind of vicissitudes attending the life of one who matriculated at Gad's Hill before taking his degree at Tyburn. The two women between whose hands his destiny for a time rests are played agreeably and capably by Miss Beringer and Miss Helena Dacre. Nothing very serious can be urged against the piece, except that one is neither gratified nor convinced in seeing a man prepared to grace the gibbet clasping and hugging a young girl of beauty and distinction.

'DAY-DREAMS,' a one-act play of Mr. Herbert Swears, has been seen at the Eden Theatre, Brighton.

MR. H. A. JONES'S play 'The Masqueraders' has been successfully produced at the Empire Theatre, New York.

To CORRESPONDENTS.—K. M. B.—E. H. C.—J. M. S.—received.

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